The Journal
of
The Music Academy
Madras

A QUARTERLY
DEVOTED TO THE ADVANCEMENT OF THE SCIENCE
AND ART OF MUSIC

VOL. XVI 1945 PARTS I-IV

नाहं वसामि वैकुण्ठे न योगिहृदये रवौ ।
मद्भक्ता यत्र गायन्ति तत्र तिष्ठामि नारद ॥

" I dwell not in Vaikuntha, nor in the hearts of Yogis, nor in the sun; (but), where my Bhaktas sing, there be I, Narada! "

EDITED BY
T. V. SUBBA RAO, B.A., B.L.,
AND
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PUBLISHED BY

THE MUSIC ACADEMY, MADRAS
'KESARI KUTEERAM BUILDINGS'
ROYAPETTAH, MADRAS
Annual Subscription:-Inland Rs. 4; Foreign 8 shs. Post Paid.

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CONTENTS

PAGES.

The XVIII Madras Music Conference 1944: Official Report .. .. 1— 36

A Musical Reference in the Lankavatara Sutra: Prof. Vissa Appa Rao .. .. 37— 38

The Ragatalachintamani: Prof. Vissa Appa Rao .. 39— 40

The Sringararasamanjari: Prof. Vissa Appa Rao .. 41— 44

The Ragas of the Sangita Saramrita: Sri T. V. Subba Rao .. .. 45— 64

Music in the Adbhuta Ramayana: Dr. V. Raghavan .. 65— 72

The Origin of Some Ragas: Prof. P. Sambamurti .. 73— 77

A Kshetrajna Pada in Ghanta, Jhampa, edited by Prof. V. Appa Rao and Vidvan Manchala Jagannatha Rao. 78— 79

The Abhinayasarasamputa, Chapter IV—Upamana Chintamani .. .. 80— 84

Fretting Musical Instruments: Vidvan Hulugur Krishnacharya .. .. 85— 91

Sri Tyagaraja: Sri S. Srinivasa Rao .. .. 92— 99

Noteworthy Contents in Other Journals .. .. 100—123

Notes .. .. 123—124

In Memoriam .. .. 124—125

Book Notices .. .. 125—126

Musicians and Patrons in Madras City about 1800: Dr. V. Raghavan .. .. 127—136

The Abhinayasarasamputa—Subject Index .. .. 137—145

A Vina Kuppier Kriti in Hamsadhvani edited by Vidvan G. N. Balasubrahmanyan .. .. 146—147

THE XVIII MADRAS MUSIC CONFERENCE, 1944

OFFICIAL REPORT

THE OPENING DAY

22nd December 1944

The Eighteenth Session of the Annual Music Conference conducted by the Madras Music Academy was held at the Sri Sundaresvara Hall and the National Girls' High School, Mylapore, Madras. Dr. Rm. Alagappa Chettiar, M.A., D.LITT., LL.D., *Bar-at-law*, opened the Conference and Sri T. L. Venkatarama Iyer, B.A., B.L., presided over the deliberations of the Experts' Committee.

The Proceedings commenced with Prayer sung by the students of the Acaddemy's Teachers' College of Music.

WELCOME ADDRESS

Welcoming Dr. Alagappa Chettiar, Sangita Kalanidhi T. V. Subba Rao said:

"SIR,

We have great pleasure in welcoming you and requesting you to open this, our Eighteenth Annual Conference. Your noble benefactions in the cause of Education and social welfare have laid the people of South India under a deep debt of gratitude. They are too well-known to require a detailed enumeration. Among the institutions and objects that have shared your munificence may be mentioned, however, the Universities of Madras, Annamalai and Travancore, War Charities, Relief organizations of the Cochin State, the Seva Sadan and numerous Vidyalayas, schools and colleges. The extent and variety of your Endowments are imperishable monuments of your innate culture, refinement and humanity. If only the more prosperous part of our community should emulate your shining example and hold their acquisitions in trust for common good, the world would scarcely be vexed by those social and political disorders which have their roots in mutual fear, jealousy and distrust between the few and the many.

"We are on the threshold of great changes. Economic reconstruction upon the basis of a new social order is imminent. Since no attempt at planning for a better future for the common man will succeed without well-regulated development of Education

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and since such Education will scarcely realize its purpose without an honoured place for art and music in its scheme, we should urge upon the authorities concerned the necessity of giving to Music its due measure of importance in the post-war scheme of Education. We live not by bread alone. The soul hungers no less than the body. If the human personality is not be dwarfed, Music as has been proclaimed from the days of Yagnavalkya and Plato, should occupy the highest place in our life. Classic Indian music has worked a great miracle in our land. It has succeeded where the greatest leaders have failed in bringing about the unity of the two great communities of India. A serious responsibility rests upon the Government to consult expert bodies and Universities how best they could preserve and enrich and spread the magnificent heritage of Indian Music with all its aesthetic and cultural value, its harmonizing and unifying influence and its divine spiritual quality. It is our hope, therefore, as it will be our endeavour, indeed, to achieve these high aims for the peace, happiness and enlightenment of mankind.''

Sangita Kalanidhi T. V. Subba Rao then requested Dr. Alagappa Chettiar to open the conference.

OPENING ADDRESS.

Declaring the Conference of the Madras Music Academy open, Dr. Alagappa Chettiar said:

'' MR. PRESIDENT, LADIES AND GENTLEMEN,

I thank the members of the Madras Music Academy for having kindly asked me to open the 18th Session of their Conference and particularly for the generous and appreciative terms in which they have welcomed me. Looking back upon the distinguished personages who have performed this function in previous years, I feel elated by the thought of association with such names and overwhelmed with diffidence at the sense of my own inadequacy for the occasion.

'' I come to the shrine of music as a devotee, realising the need for humility and awe on the part of the uninitiated. There is a regrettable tendency on the part of the common man to arrogate to himself the position of a Dictator on matters which should be in the keeping of experts. This tendency is a malady of the times and may be attributed to the ever increasing volume of *vox-populi* in most matters. In an earlier age are was

patronised in Royal Courts and by the landed aristocracy and musicians were able to develop their talent in unhurried leisure, till not a few attained the highest perfection of which they were capable. The emergence of institutions run by and for the benefit of the common man has had one advantage which cannot be questioned. It has led to a greater number of people attending concerts and appreciating the art. It has also given opportunities to the musicians to perform more frequently than before. There has been, in recent years, a widening interest in music. At the same time it has given to the common man a subtle power to mould the standard of contemporary music. He pays the piper and presumes to call the tune. It has made the musician, often against his better judgment, introduce at first in small measure and then in increasing doses types of music that would have condemned him in an older day as one who had lapsed from the chastity of tradition into the seductive by-paths of easy virtue. It has robbed the musicians of that leisure and contentment which alone will enable them to withdraw into solitude and study and practise their art with patience and develop it while preserving its purity. The hurried march of the artists from Sabha to Sabha tends to stereotype concerts into set patterns and the musician himself is unable to get out of the rut, partly because he has not the time to better himself and partly because it is all that his audience asks of him. Democracy therefore has been a mixed blessing for music and the proportion of evil is greater than the proportion of good.

"All art is a search for Truth through beauty. Painting and sculpture and the visual arts begin with the copying of nature, though the higher forms involve the transmutation of what is seen into a concept evolved by the brain of the artist. Music, however, is at no time a mere imitation of nature. It is purely an evolution from within. The beauties of sound that appeal to us are the result of a cultural background and tradition that can neither be defined nor analysed. That is why the music of every nation is peculiarly its own. We in this country have acquired the culture of the West to an extent that sometimes amazes the Westerners themselves. Our mental processes themselves have been influenced by those of the West and yet there are very few of us who can be genuinely moved by any music other than our own; for music is a treasure that we inherit and cannot acquire. Why a particular combination of sounds should evoke pathos or another combination

should have an indefinable erotic suggestion cannot be explained; it can only be experienced by those who are born to that tradition. Further, there is a perpetual spontaneity about music which also is not found in the other arts. A painter finishes his picture, a sculptor finishes his statue but the musician has to create the music afresh every time he is performing. Therefore he has to be constantly on the alert and keep his faculties at a high level of excellence; in this the demands of music are greater than the demands of other forms of art. To maintain such high standards is not easy, unless one keeps to the traditional methods of the art.

"The need for orthodoxy and tradition arises for another reason also. Culture and civilisation are the results of the trial and error and development of many centuries. The evolution of art is part of the evolution of society in all directions. There cannot but be homogeneity in all the aspects of the culture of a country. Of life in the West, the rights of the common man, the life of the community, the growth of the political democracy, the creation of large industrial units, the building of big cities, are the distinguishing characteristics. It is no wonder that they should have evolved a type of music which is based on harmony and orchestration in which many individuals take part to create a common result. In this country there has always been an austere individualism in the search for Truth. It is, therefore, no wonder that the music of India has accorded with this philosophic background and is distinguished by the minuteness with which it follows a single stream of sound and its infinite, subtle variations. Between this search for the perfection of beauty in sound which can be attenuated to the point of becoming introspective and the profound meditations of our sages in the silent realms of spirit the line of demarcation is indeed very thin.

"This, then, is another argument for clinging to tradition. The necessity for conservatism in art is always great and today it is urgent as well. I do not want to be misunderstood as an illiberal antiquary. Often it becomes necessary to shift the emphasis from one method or line of development to another which has fallen into neglect. Such a moment might appear to be a break with tradition but it need not really be a break. In course of time the irrelevant passions generated by it will die, and it would have added a new range and reach to the sweep of our art. In this view I welcome the organisations that seek to encourage songs in Tamil. They stimulate the urge to create; they reflect

the desire of many to hear songs in their mother tongue and ultimately the repertory of the art will be enriched by the volume of new songs that have been composd and rendered. As long as the movement follows the forms and the methods handed down by tradition it has to be welcomed. In the long run it cannot but join the main stream. The value of its contribution will be decided by time. The only caution that has to be given to the votaries of the movement is that they should keep true to tradition and one may plead with the orthodox to view these efforts with sympathy and understanding.

" Perhaps, I have rushed in where angels should fear to tread. If however, I have succeeded in emphasizing the necessity for a conservatism that permits and encourages a healthy progress, so that while on the one hand the art does not become a pedantic clinging to what is merely old and on the other it does not countenance rash adventures and hideous caricatures by the callow and the foolhardy, I shall have performed a useful task.

" May I add a word about the place and the functions of music lovers in helping to build up the art? There is a certain misconception amongst laymen about all art, and about music in particular. Art implies a certain artificiality and sophistication. It demands a grammar and a rhetoric. To say that it is possible to understand good music merely by the exercise of one's natural faculties and without the aid of any previous study is to fall into a common error. The great forms of art have not been content to copy nature and suggest a crude versimilitude, but have evolved a symbolism which in turn has been subject to certain accepted rules. The image of Nata Raja, for example, has reduced to visible form the dynamic power and beauty of music. While, it takes the human body as its basis, it symbolises the arrest of cosmic energy within that image in a way that no photographic representation of a dancer can ever give. The figures in the Ajanta Caves revel in exaggerations that lend emphasis to the particular idea intended to be conveyed. In the same way the art of dancing has evolved a symbolism that is not superficially related to nature but which nevertheless conveys the meaning with great economy and emphasis. It is the spirit of man, groping for the beautiful, that has created these forms and nature merely helps in the process. Such a development implies the growth of a severe grammar, for otherwise, with nothing in nature for reference and no external canons to follow the art will meander into ill-discip-

lined experiments. It is also inevitable that a careful building up of an art through the centuries should have led to the crystallisation of certain forms as proper and true. A grammar is thus the foundation of art and an understanding of it is necessary for a full appreciation of it. If this were recognised one would not hear people remarking that they know nothing of the science of music but that they could recognise good music when they heard it; for, that would mean nothing more than that what they like is good music. I may therefore be permitted to plead for a study of music by the audience, at least to the extent sufficient to make intelligent appreciation possible. This, in turn, will put the artiste on his mettle to raise the level of the performances. For such a purpose the Music Acadmy is particularly suited. It is for the experts to suggest the *modus operandi* for this task of bringing together the artiste and the audience, to train the public taste and to enable the artistes to discuss with the peers the intricacies of their art. Lovers of music appreciate with gratitude the services of the Music Academy in organising annual conferences in which these twin purposes are carried out.

"I apologise for having taken so much of your time with these observations of a layman on the divine art of music."

Dr. Alagappa Chettiar then declared the Conference open.

Vote of Thanks.

Mr. Basheer Ahmed Sayeed thanked Dr. Alagappa Chettiar and said that he was one of the few rich sons of India who realised how to put money to right uses and a good examplar to all rich men.

ELECTION OF THE PRESIDENT.

Sangita Kalanidhi Tiger K. Varadachariar, proposing Mr. Venkatarama Aiyar to the presidentship of the session, paid a glowing tribute to his musical learning. Professor P. Sambamoorthy seconded the motion which was carried with acclamation.

PRESIDENTIAL ADDRESS BY Mr. T. L. VENKATARAMA AIYAR.

Mr. T. L. Venkatarama Aiyar, delivering the presidential address, said that the fundamental truth that musicians and lovers of music should bear in mind was that the art was extensive and varied as the universe. The differences in the emotional make-up

and cultural attainments of people found their reflex in the realm of music also. Broadly, music could be classified as folk music (*prakrita sangita*) not bound by rules of the science of music; emotional music (*artha sangita*) where the meaning of the piece was of primary importance; and aesthetic music where music pure and simple predominated. Mr. Venkatarama Aiyar said that the primacy of *nada* in the realm of music was as old as the Vedas. There was a noticeable tendency in modern times to minimise the worth of *raga, tana* and *pallavi* and these were slowly falling off from their legitimate place in performances. The achievements of Indian music are 2,000 years old and the work of Bharata which still was a great authority on music, had gained recognition even from western savants.

Raga, the speaker continued, is the life of Carnatic music and its distinctive characteristic. It does not need the aid of words for true expression; it delights by mere *akaramaya* expression, *alapana* which transports. The shades and subtle nuances of a *raga* can scarcely be reduced to notations; only experience and training provide the requisite aids to proficiency.

Another distinctive attribute of Carnatic music was *tana*, a peculiar mode of *raga* elaboration in regard to its *arohana* and *avarohana* and *svaravargas*. The worth of *Pallavis*, combining *tala, raga* and textual excellence hardly needed emphasis. It might not be possible for the masses to appreciate these essential aspects of music. But that was no reason why they should be prevented from the practice of music. Principles of democracy and the idea that the voice of the many should prevail might hold good in politics; but in the realm of art and literature, would their application be in the best interests of art and literature?

Speaking of " the many new ragas " which had come into currency nowadays, Mr. Venkatarama Aiyar said that many of these lacked the attributes of grace so peculiar to " the older ragas." New works on music had come into the field and these contained several *raga* names, sounding pleasant but possessing little distinctive attributes. It was desirable that musicians should, in singing, keep the *chaya* of *ragas* as distinct from their *svara* in mind.

Emphasising the need for training of the voice, the speaker said that it would be advantageous for vocal musicians to practise some instrumental music also, preferably the *vina*. The late

Srimati Dhanam was an outstanding example of the unique delight that human voice and the *vina* in combination could give.

Carnatic music and Hindustani music, he said, were fundamentally one. Far from losing its pride of place due to adaptation of Hindustani *ragas*, Carnatic music in absorbing them showed a great vitality and capacity for assimilation. The great composer Dikshitar lived for seven years in Benares and composed some of his pieces in Hindustani tunes, which thereby gained in grace and melody. The speaker was firmly of opinion that the two systems of music could be sources of mutual strength.

Mr. Venkatarama Aiyar said that orchestration of Carnatic music, on the lines of western music, might not be a welcome change. The ear trained to the Carnatic music and to notes struck in succession could hardly stand the blast of varied notes assailing it all, together. Even the *kritis* that Tyagaraja and Dikshitar composed to suit band music of Tanjore could be considered to be only of the minor categories. It was the duty of the Academy to restore *Bharata Natya* to its place of pristine glory in South Indian households and society. *Harikatha Kalakshepam* also claimed their support and he pleaded for encouragement of that great art. He urged that they should undertake to publish authentic editions of Sri Tyagaraja's compositions at the time of his centenary coming off some two years hence. Similarly they should undertake publication of the pieces of other composers. More important was the work which he wanted them to undertake of securing permanent records of the traditional method of rendering those songs as also of the *raga alapana, tana,* etc. by our older generation of vidvans. These would not only secure permanence for the traditions of our music but serve as models on which future generations of singers could shape their art.

Referring to the controversy over "language in music", Mr. Venkatarama Aiyar said that for folk music and emotional music, the mother-tongue was the best vehicle, since the purport of the songs was the thing that was important and not its music. The essential part of aesthetic music was *nada*, pure music. *Raga-alapana* was independent of *sahitya* and *sahitya* counted as a factor only to the extent it subserved the *raga* motif. In pure music, *sahitya* should abound in melody; where it did, it was sure to please the ear, whatever its language. The fact that compositions in Sanskrit where they were of a high musical order did

delight audiences, even though the language was not current to-day, was proof of his proposition that aesthetic music transcended the language of the *sahitya*.

In conclusion, he acknowledged the great honour done him in electing him President of the session.

The proceedings of the Opening Day of the Conference came to a close with a music concert by Mrs. Rukmini Rajagopalan, (vocal), accompanied by Tiruvalangadu N. Sundaresa Aiyar on the violin and Sri Madras Venu Naicker on the Mridangam.

TAMIL TEXT OF THE ADDRESS

ஸ்ரீ T. L. வேங்கடராமய்யர், B.A., B.L. அவர்களின் அக்ராஸன

உபந்யாஸம்

இந்த மஹாநாட்டிற்குத் தலைமை வஹிக்கும்படியான கௌரவத்தை எனக்கு அளித்த இந்த வித்வத் ஸபயோருக்கு என்மனமார்ந்த வந்தனத்தைத் தெரிவிக்கிறேன். என்னை ஸங்கீதத்தில் ப்ரவேசம் செய்து வைத்து, அதன் லக்ஷ்ய லக்ஷணங்களைப் போதித்த காயக சிகாமணி முத்தையா பாகவதரையும், தான் ஒரு பெரிய பரம்பரையில் பிறந்து, அந்த ஸங்கீதத்தைத் தன் குலதனமாகக் காப்பாற்றி, விலையற்ற அந்த நிதியை என்னிடம் ஒப்பிவித்த என் குரு தீக்ஷிதர் அவர்களையும் நான் வணங்குகிறேன்.

தற்காலம் ஸங்கீதத்தின் முன்னேற்றத்திற்காக அதிகமாய் பாடுபடுகிறவர்கள் பலர். அதைப்பற்றிப் பேசுகிறவர்கள் அதற்குமேல் அதிகம். இவர்கள் எல்லோரும் முதலில் தெரிந்து கொள்ளவேண்டிய தென்னவென்றால், ஸங்கீதம் இந்தப் பிரபஞ்சம்போல் விரிவானது; பிரபஞ்சம்போல் ஸங்கீதமும் பலவகைப்பட்டது. கற்றவர் சிலர். கல்லாதவர் பலர். பக்தி முதலிய ரஸத்தை அனுபவிப்பவர்கள் சிலர். கலையின் அழகை அனுபவிப்பவர் சிலர். ஆகவே, ஸ்வபாவத்தினாலும், பயிற்சியினாலும், உலகத்தில் பல வித்யாஸங்கள் ஏற்பட்டிருக்கின்றன. அதை அனுசரித்தே ஸங்கீதத்திலும் பல பேதங்கள் ஏற்பட்டிருக்கின்றன. இவை மூன்று வகைப்படும்: முதல்வகை ப்ராகிருத ஸங்கீத மெனப்படும். தெம்மாங்குப் பாட்டுகள் இதற்கு முக்கிய உதாரணம். இது சாஸ்திர சட்ட திட்டங்களுக்குக் கட்டுப்படாது. பாமரர்கள் இதைத்தான் விசேஷமாய் ரஸிப்பார்கள். இரண்டாவது அர்த்த ஸங்கீத மெனப்படும். ராகம் தாளம் முதலிய சாஸ்திர விதிக்குக் கட்டுப்பட்டது. இந்தப் பாட்டு வகையில் அர்த்தம் தான் முக்கியம். அதைப் போஷிப்பதற்காக பக்கபலமாய் ஏற்பட்டது ஸங்கீதம். இதற்கு, அருணாசலக் கவிராயர் இயற்றிய ராமாயண நாடகமும், கோபால கிருஷ்ண பாரதியார் இயற்றிய நந்தனார்

சரித்திரக் கீர்த்தனங்களையும் உதாரணமாகச் சொல்லலாம். இதுபாமர ஜனங்களுக்கும் விளங்க வேண்டுமென்பதால், ஸாஹித்யம் லலிதமாய் இருக்கும். இதில் காவ்யங்களில் உள்ள அலங்காரங்கள் ஒன்றும் இரா. ஸங்கீதமும் அப்படியே ஸரளமாயிருக்கும். அர்த்தம் மனதில் பட்டு, உணர்ச்சி ததும்பும் காலத்தில், ராகவிஸ்தாரம் செய்தால், அர்த்தபாவமே மறைந்துவிடும். ஸங்கீதத்தின் மூன்றாவது பகுதியைக் கவனிப்போம். ஸங்கீதம் என்பது ஒரு கலை காவ்ய ரஸத்தை அனுபவிக்க எப்படி தனிப்பட்ட ஞானம் வேண்டுமோ, அதே மாதிரி ஸங்கீதக்கலையை அனுபவிக்க ஒரு ஞானம் வேண்டும். பாடுகிறவர்களுக்கு விசேஷப் பயிற்சி வேண்டும். இதற்கு, ராகாலாபனத்தை முக்கிய உதாரணமாகக் கொள்ளலாம். இதில் ஸாஹித்யமென்பதே கிடையாது. ஸாஹித்ய முள்ளவகைகளிலும், கலையே முக்கியமாயிருக்கும். கீதம், வர்ணம், ஸ்வர ஜதி போன்றவைகளை இங்கே குறிக்கலாம். கீர்த்தனங்களிலும் இது முக்கியமான அம்சம். "ஜகதானந்தகாரக" என்ற நாட்டைக் கீர்த்தனத்தைப் பாடும்போது ராக ஸஞ்சாரமும், ஸங்கதிகளுடைய அடுக்கும் நம்முடைய மனதைச் கவருகின்றன. காளிதாஸனும் ஸாஹித்யத்துடனிருக்கும் பாட்டைப்பாடிக்கேட்கும்போதும், "अहो रागबद्धचित्तवृतिः" "अहो रागपरिवाहिनी गीतिः" என்றும் அப்பாடல்களினால் தோன்றும் ராகத்தைத்தான் முக்ய அனுபவ விஷயமாய்ச் சொல்லுகிறான். ஸாஹித்யத்தின் அர்த்தத்தை இங்கு நாம் நினைப்பதே இல்லை. இது கலை-ஸங்கீதமெனப்படும். இதையே நாம் முக்கியமாக இப்போது கவனிப்போம்.

1. **ராகம், தாளம், பல்லவி :** கொஞ்சகாலமாகச் சிலர், ராகம், தாளம், பல்லவி இவற்றை ரஸமற்றவை என்றும், சுஷ்கமான ஸாதக முறைகள் என்றும், சிலரே அவற்றை அனுபவிக்க முடியுமென்றும், எல்லோரும் அறிய முடியாத வகையில் இருப்பதால் அவைகளைக் கச்சேரியிலிருந்து விலக்க வேண்டுமென்றும் சொல்லுகிறார்கள். அவர்கள் நோக்கத்திற்கு இணங்கியே, கச்சேரிகளில் ராகம் குறைந்தும்; தாளம் மறைந்தும், பல்லவி சுருங்கியும் வருகிறது. இந்த விஷயத்தை நாம் இப்போது முக்யமாய் கவனிக்கவேண்டும்.

நமது தேசத்தில் ஸங்கீதத்தை ஒரு கலை என்று அனாதி காலமாய் நாம் அப்யஸிக்கிறோம். வேதம் தோன்றிய காலம் முதல் காந்தர்வம் என்ற ஸங்கீத சாஸ்திரமும் ஏற்பட்டிருக்கிறது. அது நாளுக்குநாள் விருத்தியடைந்து, தற்காலத்தில் உள்ள ரூபத்தை அடைந்திருக்கிறது. ஆயிரங்காலப் பயிரெனச் சொல்லத்தகும். நாதத்தையே நாம் ப்ரம்ஹம் என்று உபாஸிக்கிறோம். நாதமே தெய்வங்களின் சரீரமென்று நம்புகிறோம். இது வேதாந்த சாஸ்திரத்தின் ரஹஸ்யம். த்யாகராஜஸ்வாமிகள் "नादतनुमनिशम्" என்ற கீர்த்தனத்தில் நாதமே பரமேச்வரனுடைய சரீரமென்கிறார். "वंशवती शिवयुवती" என்ற கீர்த்தனத்தில் ஸ்ரீ தீக்ஷிதரவர்களும் அம்பாளை "द्वाविंशश्रुतिस्वरस्वरूपिणी" என்று "22 ச்ருதிகளும், ஸ்வரங்களும் அம்பாளின் ஸ்வரூபமாகும்" என்கிறார். "சோபில்லு ஸப்தஸ்வர" என்ற கீர்த்தனத்தில் ஸ்வாமிகள் ஸப்தஸ்வரங்களையும் நாம் பஜிக்கவேண்டுமென்கிறார். ஒவ்வொரு ஸ்வரத்தையும், ச்ருதியையும், தேவதையைப்போல் பாவிக்க வேண்டும். அவைகளில் தவறு ஏற்பட்டால் பகவானுக்கே அபசாரம் செய்ததாக ஆகும். ஆகவே நாம் அவைகளை ஸரியாகப் பாடவேண்டும் என்ற ஞாபகத்துடன் ஸங்கீதம் அப்யாஸம் செய்தால் கலை அமோகமாக விருத்தியாகும் என்றும் சொல்ல வேண்டுமோ ?

சுமார் 2000 வருஷங்களுக்குமுன் பரதர் என்ற நூலாசிரியர் இருந்தார். அவருடைய நூல் நமக்கு இப்போதும் முக்யமான ஆதாரம். அதில் ஒரு

ஸ்தாயியில்; வாதிஸம்வாதிப் பொருத்தமான ஸ்தானங்கள் 22 என்று சொல்லி இருக்கிறார். 'தானிலோ' என்ற மேல் நாட்டு வித்வான் உலகிலுள்ள எல்லா ஸங்கீத சாஸ்த்ரங்களையும் ஆராய்ச்சி செய்து, பரதரின் மதமே எல்லா தத்துவங்களுக்கும் பொருத்தமானது என்று கூறுகிறார். இதிலிருந்தே ஸங்கீதக்கலை அந்த காலத்தில் எவ்வளவு வளர்ந்திருக்கவேண்டுமென்று ஊஹிக்கலாம்.

அடுத்தாற்போல், ராகம் என்பதை கவனிப்போம். நமது ஸங்கீதத்திற்கு இதுவே ஜீவன். இதுபோல் வேறொரு தேசத்திலும் கிடையாது. ராகம் என்றால் என்ன? அதை எடுத்துச் சொல்ல முடியாது. நல்ல புஷ்பத்தின் வாஸனையையும், நல்ல கனியின் ருசியையும், எப்படி வர்ணிக்க முடியாதோ, அதே மாதிரிதான் ராகமும். அதை அனுபவிக்கத்தான் முடியும். ராகம் என்று சொன்னால், நமக்கு மனதில் ஒரு தோற்றம் ஏற்படுகிறது. அது கண்ணிற்குப் புலப்படாது. மனதில் தோன்றும். வேதம் பரமாத்மாவைப்பற்றி கூறியது ராகத்திற்கும் பொருந்தும் :

न संदृशे तिष्ठति रूपमस्य, न चक्षुषा पश्यति कश्चनैनम् ।
हृदा मनीषा मनसा अभिक्लृप्तो य एनं विदुरमृतास्ते भवन्ति ॥

இது நமது தேசத்தில் மாத்திரம்தான் உள்ளது. மற்ற தேசங்களில் பாட்டுகள் இருக்கின்றன. ஸ்வரச் சேர்க்கைகளும் இருக்கின்றன. அதற்கு மேற்பட்டு ராகம் என்பது கிடையாது. சரீரத்திற்குமேல் எப்படி ஆத்மாவோ, ஆலயங்களில் ப்ரதீகங்களுக்குமேல் எப்படி தெய்வமோ, அந்தமாதிரி, பாட்டுகளுக்கு ஜீவன்களை கொடுப்பதும், அதற்கு மேற்பட்டதுமானது ராகம். முதலில் பிம்பத்தை தைவமெனக் கொண்டாடி, அதன் வழியாய் எங்கும் நிறைந்த தெய்வத்தை நாம் அறிவதுபோல், பாட்டுகளில் ஆரம்பித்து, அதற்குப்பின் ராகத்தின் ஸ்வரூபத்தை அறிகிறோம். நாதத்தால் அதை விளக்குவதைக் கேட்டு ரஸிக்கிறோம். வார்த்தைகள் இல்லாமல், அகார மயமான, ராகாலாபனத்தில் மெய்மறந்து, மூழ்கி இருப்பது ப்ரம்மானந்தம் என்றே சொல்லவேண்டும் :

यतो वाचो निवर्तन्ते अप्राप्य मनसा सह ।
आनन्दं ब्रह्मणो विद्वान् ॥

ஆகவே "ராகம்" என்பது நமது கலைக்கு சிகரம்போல் வாய்ந்தது. ராகங்களின் ஸ்வரூபத்தை ஸ்வரத்தால் நிஷ்கர்ஷையாய் வர்ணிக்க முடியாது. சாயையே அவைகளுக்கு ஜீவன். அதை அநுபவத்தாலேதான் நன்கு அறிய முடியும். ஸ்வரஞானமில்லாத ரஸிகர்கள் ராகங்களைத் தெரிந்து கொள்வது சாயையினால்தான். ராகச் சாயையை நன்றாய் மனதில் வாங்கிக் கொண்டு அதை அழகாகவும், பொருத்தமாகவும், விஸ்தாரமாகவும் விவரிப்பதே ஸங்கீதப் பயிற்சியின் முக்கிய நோக்கம். இதற்காகவே, கீதம், வர்ணம், ஸ்வரஜதி முதலிய க்ருதிகளும் ஏற்பட்டன. ராகலாபன பத்ததியை விளக்க, நூல்கள் ஏற்பட்டு, தற்காலம் பாடும் முறையும் அதை அனுஸரித்தே இருக்கிறது.

தானம் பாடுவதைப்பற்றி விசாரிப்போம். தானம் என்றால் ஸஞ்சாரம் என்று பொருள். இதுதான் பழைய நூல்களில் சொல்லப்படும் தானம். இப்போதும் ஹிந்துஸ்தானி ஸங்கீதத்திலே இதைத்தான் தானமென்கிறார்கள். நமது கர்னாடக ஸங்கீதத்தில் அகாரமாய், நாபியிலிருந்து சாரீரத்தை

வரவேற்றி, அடுத்தடுத்த ஸ்வரங்களை வர்க்கப்படி ப்ரஸ்தாரம் செய்து, அனந்த சப்தத்துடன், ஆரோஹணக் கிரமத்தில் ராகத்தை விவரிப்பதை நாம் தானம் என்று சொல்கிறோம். இந்த மாதிரி அம்சம் வேறொரு ஸங்கீதத்திலும் கிடையாது. ராகமும், தாளமும், பதகர்ப்பமும் சேர்ந்த பல்லவியின் மேன்மையை அதிகமாக விஸ்தரிக்க வேண்டியதில்லை.

वीणावादनतत्त्वज्ञः श्रुतिजातिविशारदः ।
तालज्ञश्चाप्रयासेन मोक्षमार्गं नियच्छति ॥

இத்தகைய கலை ஸங்கீதமே மோக்ஷ ஸாதனமென்கிறார் யாக்ஞவல்க்யமஹர்ஷி.

இதன் அர்த்தம் : " வீணை நன்றாய் வாசிக்கத்தெரிந்து ச்ருதி, ஜாதி, தாளம் முதலியவை நன்றாய் கற்றவன் மோக்ஷ வழியைப் பின்பற்றுகிறான்." இதில் பக்தியால் பகவானை ஸ்தோத்ரம்செய்து மோக்ஷ மடைபவர்களைப்பற்றிச் சொல்லவில்லை. ஸாஹித்யமில்லாமல் வீணையில் வரும் ஸங்கீதத்தைப்பற்றிச் சொல்கிறார். ச்ருதி சுத்தமாயும், ராகம் நிறைந்தும், வீணையில் வாசிக்கப் படும் பாட்டு மோக்ஷ ஸாதனம் என்கிறார். ஏனென்றால், இவ்வளவு சுத்தமாகப் பாடுவது ஒரு யோகம், அது ஒரு தபஸ். நல்ல சீலத்தோடு தெளிவான மனதும் வேண்டும். " சுத்த மைன மனஸுசே, ஸுஸ்வரமுசே " என்று ஸ்வாமிகளும் சொல்லுகிறார்கள். இந்த முறையைப் பின்பற்றி, ஆயிரக்கணக்கான வருஷங்களாய், நமது நாட்டு வித்வான்கள் பக்த சிகாமணிகள், யோகீசுவரர்கள், ராஜரிஷிகள் எல்லோரும் கலையை அப்யஸித்து வளர்த்திருக்கிறார்கள். இதைக் குறைவில்லாமல் காப்பாற்றுவது நம்முடைய கடமை அல்லவா ?

பொது ஜனங்கள் இந்த அம்சங்களை அறிய முடியாது. ஆகவே அவைகளைத் தள்ளிவிடவேண்டுமென்பது நியாயமா ? அரசியல் விஷயங்களில், பொது ஜனங்களின் அபிப்பிராயத்தைக் கவனிக்கவேண்டியது அவச்யமே ; ஆனால் காவ்யங்களிலும், கலைகளிலும், அவர்கள் நோக்கம்போல் நடப்பதென்றால் அவைகளின் மேன்மை நிற்குமா ? காளிதாஸனும், கம்பனும், தியாகய்ரும், தீக்ஷிதரும், பொது ஜனங்கள் வோட்டுக்குப்போனால், அவர்களுடைய நிலைமை எவ்வளவு பரிதாபகரமாய் இருக்கும் என்று சொல்லவேண்டுமோ ? கலை என்பது ராஜகுமாரி போன்றது. அவளைத் தெருவில் பார்க்கமுடியாது.

2. ராகத்தின் மேன்மையைப்பற்றிச் சொன்னோம். இதுபழைய ராகங்களுக்குத்தான் விசேஷமாய்ப் பொருந்தும். அவை சாயையோடும் ஜீவனோடும் கூடியவை. ஆனால் தற்காலம் பாடப்படும் அநேக புதிய ராகங்களில் இந்த அம்சங்கள் காணப்படவில்லை. ஸமீப காலத்தில் அநேக புஸ்தகங்கள் தோன்றின. அவற்றில் பல புதிய ராகங்கள் சொல்லப்பட்டிருக்கின்றன. அவைகளின் பெயர்களைக் கேட்டாலோ ஆனந்தமாயிருக்கிறது; ஆனால் ராகங்களைக் கேட்டாலோ அவைகளுக்குச் சாயை என்பதே கிடையாது. முன்னோரும் இவற்றை ராகமாகப் பாடினதாகத் தெரியவில்லை. அவைகளின் ஆரோஹண, அவரோஹண ஸ்வரங்களைத் தவிர, அவைகளின் ரூபம் ஒன்றும் ஒருவருக்கும் தெரியாது. பழைய ராகங்களை நன்றாகப் பாடுவதற்கு நல்ல மனோதர்மம் வேண்டும்; ஸ்வர ஸாதகமட்டுமிருந்தால் புதிய ராகங்களை ஓயாமல் பாடலாம்; இந்தமாதிரி ராகங்களில் மஹான்களின்கீர்த்தனங்களைமட்டும் பாடி நிறுத்திக் கொள்வதே சிலாக்யம். இந்த ராகங்களை ஸ்வரத்தை நினைத்துக்கொண்டே பாடுவதினால், பழைய ராகங்களைப் பாடும்போது, சாயை மறைந்து,

ஸ்வரமே முன்னால் நிற்கிறது. சங்கராபரணத்தை பான்ட்போல் பாடுவதற்குக் காரணமிதே. மாஞ்சி ராகம் மறைந்ததற்கும், கண்டா, த்விஜாவந்தி முதலிய ராகங்கள் மெலிந்ததற்கும் காரணமிதே இப்போது பைரவி, ஸாவேரி முதலிய ராகங்கள்கூட முன்போல் கையாளப்படவில்லை. ஆகவே, கேவலம் ஸ்வரத்தால் கல்பிதமான புதிய ராகங்களைக் குறைத்து, சாயையுள்ள பழைய ராகங்களைச் சாயையை அனுஸரித்துப் பாடுவதே நலம்.

3. **சாரீரப் பயிற்சி**யைப்பற்றி நாம் இப்போது கவனிப்போம். சில சாரீரங்கள் இயற்கையிலே இனிப்பாயிருக்கும். ப்ராக்ருத ஸங்கீதத்திற்கு இதுவே போதும். ஆனால் கலை—ஸங்கீதத்திற்கு வேண்டிய சாரீரம் வேறு. வானம்பாடி, கோகிலம் முதலிய பக்ஷிகள் பாடுவது இனிப்பாய் இருக்கிறது. ஆனால் ராகம் பாடுவதற்கு அது லாயக்காகுமா? அதேமாதிரி, மநுஷ்ய சாரீரமும் ஸ்வபாவத்தில் எவ்வளவு மதுரமாய் இருந்தாலும், நன்றாய் சிக்ஷைசெய்தால் மட்டுமே கலைக்கு உபயோகப்படும். நமது நாட்டு வித்வான்கள், 'நித்துரா நிராகரிஞ்சி, முத்துகா தம்பூருபெட்டி,' 'என்று ஸ்வாமிகள் சொன்னதுபோல் அதிகாலையில் எழுந்திருந்து, தம்புரா ச்ருதியுடன், மூன்று ஸ்தாயியிலும், மூன்று காலத்திலும் ஸாதகம் செய்வார்கள். அதனால் சாரீரத்தில், த்வனி, கனம், மெருகு, எந்த ஸங்கதியையும் போடக்கூடிய சக்தி எல்லாம் அமைந்திருந்தது. தற்காலம் கேட்கப்படும் பல சாரீரங்கள், அழுத்தமில்லாமலும், தேசலாகவும், பாடகர்களைத் தன் போக்குப்போல் இழுத்துக்கொண்டு போகும் சக்தியுள்ளதாகவும் காணப்படுகின்றன. மந்த்ரஸ்தாயியில் பேச்சுள்ள சாரீரங்கள் அபூர்வமாகிக்கொண்டு வருகின்றன. "விரிபோணி" போன்ற வர்ணங்களிலும், அநேக கீர்த்தனங்களிலும், மந்த்ரஸ்தாயி ஸஞ்சாரங்கள் இருக்கின்றன. சில சாரீரங்களில் இவைகளைக் கேட்க முடிகிறதில்லை. பாடும் காலமும் துருதம், விச்ராந்தி என்பது குறைவாயிருக்கிறது. லக்ஷணமான சாரீரம் விலம்பம் மத்யமகாலம் இரண்டிலும், நன்றாய்ப் பேசவேண்டும். பல கமகங்கள் விலம்ப காலத்திலே நன்றாய் விளங்கும். வேகமாய்பாடுவதால், கமகங்கள்விலகி, ஸ்வரங்கள் கட்டை கட்டையாக்காதில் விழுந்து ராகங்களும் பாட்டுகளும் ஜீவகளை குறைந்து, உரித்த கோழிபோல் தோற்றுகின்றன ஹிந்துஸ்தானி ஸங்கீதம் கேட்கும்போது நாம் ஆனந்தப்படுவதின் முக்ய காரணம், அது ச்ருதியோடு சேர்ந்து விச்ராந்தியாய் இருப்பதால்தான நமது ஸங்கீதத்திலும் இது பூர்ணமாய் இருந்தது. தற்காலம் குருகுலவாஸ முறை போய்விட்டபடியால் இந்த அம்சங்களுக்கு லோபம் ஏற்பட்டிருக்கிறது. சாரீரத்திலும் சுத்தமான 'அ'காரம் பேசவேண்டும்; அ-காரமில்லாமல் 'எ', 'யா' முதலிய ஒலிகள் வருவது மிகவும் தவறு.

4. **வாத்யம்**: வாய்ப் பாட்டுப் பாடும் ப்ரபல வித்வான்கள் கொஞ்சம் வாத்ய ஸங்கீதத்தையும் அப்யாஸம் செய்வது குணமாயிருக்கும். வாத்யங்களிலும், வீணை நமது ஸங்கீதத்திற்கு மிகவும் பொருத்தமானது. கர்னாடக ராகங்களின் அழகே ஸூக்ஷ்மமான ச்ருதிகளால் ஏற்படுகிறது. இதை நாம் கேள்வியில் தெரிந்துகொள்கிறோம். இதை வீணையில் தெளிவாகத் தெரிந்துக்கொள்ளலாம். வீணையின் சேர்க்கையாலேதான் கர்னாடக ஸங்கீதம் பழைய காலத்தில் மேன்மை அடைந்திருந்தது. கலையில் சிறந்த வாக்கேயகாரர்கள் எல்லாருமே "वैणिकगायकगुरुगुह" என்று சொன்னபடி வீணையில் வித்தையை அப்யஸித்தவர்கள். வீணையைவிட்டு விலகின வாய்ப் பாட்டுகள் சில அம்சங்களில் விரஸமாய் இருப்பதை நாம் கணலாம். வீணையோடு சேர்ந்த வாய்ப் பாட்டுக்கு தனியான ருசி என்பதை தனம்மாள் பாட்டைக் கேட்ட எல்லோரும் அறிவார்கள். வைணிக வழியைப் பின்பற்றியதே நம் ஸங்கீதம்; வீணையின் மஹிமையும் அதைக் கையாளுவதும் நம் ஸங்கீதத்தில் ஒருநாளும் குறையவேகூடாது.

5. **ஹிந்துஸ்தானி** : சிலர் ஹிந்துஸ்தானி ஸங்கீதத்திற்கும் கர்னாடக ஸங்கீதத்திற்குப் பரம விரோதமென்றும், அதைவிட்டு நாம் விலகவேண்டுமென்றும் சொல்லுகிறார்கள். நமது ஸங்கீதத்தில் ஒரு தனி அழகு வாய்த்திருக்கிறதென்பது வாஸ்தவம். கம்பித கமகம் என்பதை நமது பாடல்களிலே தான் காணலாம். இதுபோல் இன்னும் பல அம்சங்கள் நமது ஸங்கீதத்திலே இருக்கின்றன. இவைகள் இல்லாதவரையில், நமக்குப் பூர்ண திருப்தி எந்த ஸங்கீதத்திலும் ஏற்படாது. ஆனால், ஹிந்துஸ்தானி ஸங்கீதத்தை நாம் தெரிந்துகொள்வது அவச்யம். கர்னாடகமும், ஹிந்துஸ்தானியும், ஸஹோதரிகள் போன்றவை. இரண்டிற்கும் அடிப்படையான சாஸ்திரம் ஒன்றே. பரதர், சார்ங்கதேவர், எல்லோருக்கும் பொதுவே. ராகம் என்பது இரண்டு ஸங்கீதத்திலும் முதன்மையான ஸ்தானம் பெற்றிருக்கிறது. நமது பிரஸித்த ராகங்களில் எவ்வளவு ஹிந்துஸ்தானியிலிருந்து வந்தவை என்று பலர் அறிய மாட்டார்கள். கல்யாணியும், பந்துவராளியும் வெங்கடமகி காலத்தில் கூட வடநாட்டு ராகங்களாகக் கருதப்பட்டன. இமன் கல்யாணி, ஹமீர் கல்யாணி அவர்காலத்திலே நம் ஸங்கீதத்தில் ஸ்வீகரிக்கப்பட்டன. "ஜம்பூபதே", "மானமுலேதா", "பரிமள ரங்கநாதம்" முதலிய உயர்தரமான கீர்த்தனங்களும் இந்த ராகங்களில் ஏற்பட்டுள்ளன. கமாஸ், காபி, அடாணா, சுருட்டி, செஞ்சுருட்டி முதலிய பல ரக்தியான ராகங்கள் ஹிந்துஸ்தானி ஸங்கீதத்திலிருந்து கிடைத்தவை. ஆகவே நமது ஸங்கீதம், ஹிந்துஸ்தானி ஸங்கீதத்தால் தன் ஸதானத்தை இழக்காததுமல்லாமல், அதையும் சேர்த்து தன் ஸ்வாதீனம் செய்யும் சக்திவாய்ந்தது. நமது தீக்ஷிதரும் ஏழு வருஷம் காசியில் வாஸம்செய்து ஹிந்துஸ்தானி ஸங்கீதத்தைக் கற்றதின் பயனாக, அவர் கீர்த்தனங்களில் விச்ராந்தியையும், ஜாருக்கள் முதலிய கமகங்களையும், வாதி ஸம்வாதிப் பொருத்தங்களையும் அமைத்திருக்கிறார். கர்னாடக ஸங்கீதத்தின் விசேஷ லக்ஷணமான கம்பிதம்போன்ற கமகங்களையும் அவர் கீர்த்தனங்களில் அழகாய் அமைந்திருப்பதைக் கவனிக்கிறோம். இரண்டு வகை ஸங்கீதமும் ஒன்றுக்கொன்று பலமாய் இருக்கும் என்பதற்கு வேறு அத்தாட்சியும் வேண்டுமோ?

6. இப்போது மேல்நாட்டு ஸங்கீதத்தைக் கவனிப்போம். அதை அநுஸரித்து ஸங்கீதத்திலும் புதிய மாறுதல்கள் செய்யவேண்டுமென்று சிலர் நினைக்கிறார்கள். ஆனால் இந்த இரண்டு ஸங்கீதமும் செல்லும் மார்க்கம் வேறு. ஒரேகாலத்தில் பல ஸ்வரங்களை பொருத்தமாகப் பலர் பாடுவது மேல்நாட்டு ஸங்கீதத்தின் போக்கு. ஒரு ஸமயத்தில் ஒரு ஸ்வரத்திற்குமேல் காதில் விழுந்தால் ஸஹிக்க முடியவில்லை. அவர்கள் பல ஸ்வரங்களை ஒரேகாலத்தில் பிடிக்கிறார்கள். நாம் அவைகளை ஒன்றுக்குப்பின் ஒன்றாய்ப் பிடிக்கிறோம். ராகம் என்ற பத்ததியே அவர்களுக்குக் கிடையாது. தஞ்சாவூர் ஸம்ஸ்தானத்தில் பான்ட்மெட்டுகளைக் கேட்ட தியாகய்யரும், தீக்ஷிதரும் மேல் நாட்டு ஸங்கீதத்தை எப்படிக் கையாண்டார்கள் என்பது கவனிக்கத்தகுந்தது. ஸ்வாமிகள் அந்த மெட்டுகளிலிருந்து "ஸர ஸர ஸ்மரே" "ரமின்ஸுவாரெவுரா" போன்ற கீர்த்தனங்களை விநோதமாய் எழுதினார். தீக்ஷிதரவர்கள் ஆங்கில நோட்டுக்களுக்கு "शक्तिसहितगणपतिम्" "श्यामले मीनाक्षि" "संततं पाहि माम्" போன்ற ஸாஹித்யத்தை அமைத்தார். இவை எல்லாம் சில்லரைப் பாட்டுகள் என்றே மதிக்கவேண்டும்.

7. **பரத நாட்டியம்** : பாவம், ராகம், தாளம் எல்லாம் அமைந்த இந்த புராதனக் கலை தென்னாட்டில் ஒரு காலம் செழித்திருந்தது. பின் ஆங்கிலம் கற்ற சிலரால் அது ஊருக்கு வெளியே வெருட்டப்பட்டு, இப்போதுதான் மறுபடியும் பட்டண ப்ரவேசம் செய்திருக்கிறது. அதை மறுபடியும் சொந்த வீட்டில் பிரதிஷ்டை செய்வதில் இந்த ஸபை முயற்சி எடுத்துக்கொண்டது; மேலும் எடுத்துக்கொள்வதும் இதன் கடமை.

8. **ஹரிகதா காலக்ஷேபம்** : இக்கலை தற்காலம் க்ஷீணதசையில் இருக்கிறது. இது உயர்தரமான கலை. இதை நாம் இழக்கக்கூடாது. ஸங்கீத ஞானம், சாஸ்திரங்களில் பாண்டித்யம், புராணங்களில் பரிசயம், லோகானுபவம், ப்ரவசன சக்தி போன்ற பல அம்சங்கள் கூடிய இந்தக் கலையை நாம் ஆதரிக்கவேண்டியது அவசியம்.

9. **இசைத்தட்டும், நூல் பதிப்பும்** : கர்னாடக ஸங்கீதம் பரம்பரையாய் வந்து மேன்மை அடைந்திருக்கிறது. இப்போது குருகுல வாஸம் என்பது நடப்பில் இல்லை. பெரும்பாலும், புஸ்தகத்திலிருந்தும், இசைத் தட்டுகளிலிருந்தும், பாட்டுகள் படிக்கப்படுகின்றன. ஒரே பாட்டு பல வகையாய்ப் பாடப்படுகிறது. ராகபாவமும் மாறுதலாய்க் காணப்படுகிறது. இந்த ஆபத்தில் அதிகமாய் த்யாகராஜ ஸ்வாமிகள் பாட்டுகள் அகப்பட்டுக் கொண்டிருக்கின்றன. அவைகளைச் சீர்திருத்த வேண்டியது நமது கடமை. இன்னும் இரண்டு வருஷத்தில், ஸ்வாமிகளின் நூற்றாண்டு மஹோத்ஸவம் வருகிறது. அந்தப் புண்ய காலத்தில் நாம் அவருடைய கீர்த்தனங்களைச் சோதித்து ப்ரசுரம் செய்வதே பெரிய கைங்கர்யம். அவர் நிஜமாக இயற்றிய கீர்த்தனைகளைச் சேகரித்து, அதற்கு ஆதியில் ஏற்பட்ட மெட்டையும் நிர்ணயித்து, சாஸ்திரப்படி அதன் ராகத்தையும் தீர்மானித்து, ஸரியான முறையில் ஸ்வரப்படுத்தி அச்சிட வேண்டியது இந்த வித்வத் ஸபை போன்ற ஸபைகளின் கடமை. அதே மாதிரி, மற்ற பெரிய வாக்கேயகாரர்களுடைய பாட்டுகளையும் அச்சிடவேண்டும்.

இதற்குமேல் முக்யம், அந்தக் கீர்த்தனங்களை எல்லாம் பரம்பரைப் பாடப்படி, இசைத் தட்டில் பதிப்பிக்கவேண்டும். ராகாலாபனம், தானம் முதலியவைகளையும், நமது பழைய வித்வான்களைக் கொண்டு பாடிப் பதிப்பிக்க வேண்டும். அப்படிச் செய்தால்தான் அவை அழியாமல் இருக்கும். எக்காலமும் அதைப் பின்பற்றி வித்வான்கள் கலையை அப்யஸிக்க முடியும்.

10. கடைசியில், ஸாஹித்யத்தின் பாஷையைப்பற்றி இரண்டொரு வார்த்தை சொல்லுகிறேன். ஸமீப காலத்தில் இந்த விஷயமாய் பலகிளர்ச்சிகள் ஏற்பட்டிருக்கின்றன. இதைச் சற்று கவனிப்போம். முதலில் சொன்னபடி சிலவகை ஸங்கீதங்களில் அர்த்தமே முக்கியமாகும். அந்த வகைகளுக்கு தாய்ப்பாஷையைப்போல வேறொரு பாஷையுமாகமாட்டாது. ப்ராக்ருத ஸங்கீதத்திலும், அர்த்த ஸங்கீதத்திலும், அர்த்தம்தான் முக்யமென்று சொன்னோம். அந்தப் பாட்டுகளுக்கு தாய் பாஷைதான் ஏற்றது. ஆனால், கலை-ஸங்கீதத்தில் ஸங்கீதமே முக்கியமான அம்சம். ராகாலாபனம் போன்ற பகுதிகளில் ஸாஹித்யமே கிடையாது. ஸாஹித்யமுள்ள பகுதிகளில்கூட அதின் ஸங்கீதப்பொருத்தத்தினால் மேன்மையை தவிர அர்த்தத்தினாலல்ல. ராக ஸஞ்சாரத்திற் கேற்ற குறில், நெடில், கமகம் முதலியவைகளுக்கிணைந்த ஸாஹித்யமே உயர்தரமானது. பெரிய வாக்கேயகாரர்களின் ஸாஹித்யத்தில் இதைப்பார்க்கலாம். ஸாஹித்யமொருவர் எழுதி மற்றொருவர் மெட்டுப் போடுவதைப் பார்க்கிறோம். ஒரே முகத்திலிருந்து, மெட்டும் ஸாஹித்யமும் தோன்றினால்தான் சிவனும் சக்தியும் சேர்ந்ததுபோல் பொருத்தமாயிருக்கும். மேலும் கலை-ஸங்கீதத்தில், ஸாஹித்யம் நாதம் நிறைந்ததாக இருக்க வேண்டும். பதங்களின் ஒலிகள் கேட்ட மாத்திரத்தில் காது நிறைந்து, உள்ளம் பூரிக்க வேண்டும். இந்தக் காரணத்தாலேதான், பேச்சில் நடமாட்டமில்லாத, ஸம்ஸ்கிருதபாஷையிலுள்ள பாட்டும் நம் மனதைக் கவருகிறது. ஸம்ஸ்கிருதத்தைப்போல் நாதம் நிறைந்த பாஷை உலகில் கிடையாதென்று மேல்நாட்டு வித்வான்கள் எல்லோரும் சொல்லுகிறார்கள். இவ்வளவு மஹிமைவாய்ந்த பாஷை நம்முடைய பாஷை என்பது நாம் செய்த புண்ணி

யம் அல்லவா? இந்தக் காரணத்தால்தான் ஜயதேவர், தீர்த்த நாராயண தீக்ஷிதர், ஸ்வாதி திருநாள் மஹாராஜாபோன்ற பெரிய வாக்கேயகாரர்களின் ஸாஹித்யங்கள் கச்சேரிகளில் செவி நிறைந்து ஆனந்தத்தைக் கொடுக்கின்றன. த்யாகராஜ ஸ்வாமிகளும் சாமா சாஸ்திரிகளும் கீர்த்தனங்களில் அதிகமாய் ஸம்ஸ்கிருதத்தைச் சேர்த்திருப்பதின் காரணமும் இதே. ஆகவே இந்த வகைப் பாட்டுகளில், கலைதான் முக்யம். ஸங்கீதத்திற்கு ஒத்ததாய் இருப்பதுதான் ஸாஹித்தியத்தின் பெருமை.

இன்னும் எவ்வளவோ விஷயங்களைப்பற்றிச் சொல்லலாம். காலம் நீடித்துவிடும் என்ற காரணத்தால் இதோடு முடித்துக்கொள்கிறேன். என்னை வித்வத் சர்ச்சைக்குத் தலைமை வகிக்க ப்ரேரேபித்து, ஆமோதித்த வித்வான்களுக்கு என் வந்தனத்தைச் செலுத்துகிறேன். இம்மகாநாட்டை நடத்த அவர்களின் பூர்ண ஒத்துழைப்பையும் கோருகிறேன். என்னை மதித்து, இதுவரைக்கும் செவியளித்த இச்சபையோர் எல்லோர்க்கும் என் வந்தனத்தைத் தெரிவிக்கிறேன்.

THE SECOND DAY.

24th December 1944

The deliberations of the Experts' Committee of the Academy began on 24-12-44 with Sri T. L. Venkatarama Aiyar in the chair.

The following was the Agenda for the Conference:

1. Raga Lakshanas of:
   (1) Nilambari
   (2) Kapi
   (3) Brindavana Saranga
   (4) Saindhavi
   (5) Desakshi
   (6) Ramakali
2. Reading of Papers.
3. Raga Alapana Paddhati and Graha Sruti Bheda.
4. Raga and Rasa.
5. Pallavi Singing.
6. Bharata Natya.
7. Determination of readings in Dhatu and Matu, and Standardisation of the tunes.
8. Concert Progamme.
9. Tala.

10. Demonstration of Musical Instruments and inventions.
11. Resolutions.
12. Any other subject that may be brought forward with the permission of the President.

The Conference of Experts began with the singing of Prayer by Sri Srinivasa Rao, B.A., B.L.

Felicitations.

The following two resolutions were moved by the chair:—

1. This Conference of the Experts of the Music Academy, felicitate Sangita Kalanidhi Tiger Varadachariar on the title of SANGITA SASTRA VISARADA conferred on him by His Highness the Maharajah of Mysore.

2. This Conference of the Experts of the Music Academy, felicitate Sangita Kalanidhi Vasudevachar of Mysore on the title of SANGITA SASTRA VISARADA conferred on him by His Highness the Maharajah of Mysore.

The resolutions were carried unanimously.

Graha Sruti Bheda.

Then item No. 3 of the Agenda, viz. "*Raga Alapana Paddhati* and *Graha Sruti Bheda*" was taken up for discussion, of which Graha Sruti Bheda was first considered.

Sangita Kalanidhi Tiger Varadachariar observed that Sruti Bheda is an ancient practice and required great skill. It has always been a question as to whether the raga form will be preserved while doing it. The adhara shadja is shifted from note to note and when the same notes of the original scale are sung with the new notes as Shadja different scales result. For example if the svaras of Kharaharapriya are sung with Rishabha as Shadja, Todi results. Eminent vidvans like the late Govindaswamy Pillai had handled this practice with success. And it is possible for only persons of very subtle sruti jnanam. And it only exhibits an aspect of the methods of scale-derivation.

Sri C. S. Iyer stated that graha bheda often involved thinking of one raga and rendering another, and he quoted the opinion of Sangita Kalanidhi Palladam Sanjiva Rao, that Sankarabharana and Kalyani were like *Ardhanarisvara svarupa* and it was not praiseworthy to present one raga form while singing another,

even as it is not laudable to show the male form when the female was expected. He also stated that it is always safe to stick to the svaras on which vaggeyakaras have begun their songs.

Vidvan Valady Krishna Iyer said that graha bheda should not be done with the idea of the derived raga in the mind, but the singer should have only the old background as the base in his mind, and that it should be used only sparingly, just like a flash. He also sang a grahasvara prabandha in Bhairavi which he had learnt from Sangita Kalanidhi, Gayakasikhamani Dr. L. Muthiah Bhagavatar, which contained many sancharas employing duplicate svaras on identical svarasthanas.

Vidvan E. S. Sankaranarayana Iyer of Kallidaikurichi was also of the opinion that it should be very occasionally used, as it was not pleasing.

Bharatam Nallur Narayanaswamy Iyer questioned whether the rules of vadi—samvadi may not be lost in this.

Sri P. S. Sundaram Iyer quoted from Simhabhupala's Commentary on Sangita Ratnakara that this was a minor matter and not one of importance—" It was not a *Mukhya Vyavahara*, but was only *Aupacharika*."

Sangita Kalanidhi T. V. Subba Rao expressed his opinion that svara and sruti bheda, which were rendered in the raga alapana, should not be regarded as an integral part of the alapana, but as a parenthesis. The flashing of a different scale or raga was a matter of skill and only competent artistes with a subtle sense of sruti and svara could manage it. It involved slight sharpening or flattening of some of the notes. It supplied an element of surprise, of great artistic value. It is a momentary transformation to be enjoyed distinct from the raga. The practice had sanction in classic authorities dealing with murchanas, vichitra tanas and antara marga.

Prof. P. Sambamoorthy expressed his opinion that, when there is a change in the scale, the second raga will not be accurate, as the srutis may not be identical.

Vidvan T. K. Jayarama Iyer stated that this practice is not possible for all ragas. For example we cannot adopt the dhaivata of Saveri as Shadja. It may be possible to adopt this practice only for a few ragas and that too only for a few svaras. Further, taking kampita svaras of certain ragas will mar the raga form—i.e. it is impossible to make it stable.

The President observed that there were two aspects—one is whether this has Sastraic sanction. It has Sastraic sanction. Its origin can be traced back to Bharata. It was by this process that melas were evolved, and there were several grahasvara prabandhas by Venkatamakhin. It is a recognised form of sadhakam. The second aspect is—how far can it be used in raga alapana. The ragas have subtle shades of srutis, which cannot be compressed within the 12 svarasthanas, and in the case of such ragas, the sruti bheda may not fiit in with the raga chaya. This is possible only in the case of ragas with suddha svaras. But our ragas have mostly kampita svaras and therefore can be done only very rarely with aptness.

Further consideration of this subject was adjourned to 25-12-44.

THE THIRD DAY

25th December 1944

The proceedings of the third day of the Experts Committee session opened with the President, Sri T. L. Venkatarama Iyer, in the chair.

Graha Sruti Bheda

The President at the outset gave a short resume of the previous day's discussions on Graha Bheda and requested Dr. V. G. Paranjpe, M.A., D.LITT. of Poona, who had come down specially to take part in the conference, to give his opinion on Sruti Bheda.

Dr. Paranjpe quoted Bharata and Dattila as sanctioning this transposition of key for the purpose of demonstrating the derivation of the various *mūrchanās*. But, though there is no traditional sanction, the practice may be allowed, subject to limitations, as a matter of chamatkriti, or *tour-de-force*. In North Indian music also, when they play a melody, during the concert, the key is sometimes changed to gāndhāra. This is done warily, lest an illusion be created. This is something like a feat, akin to *parakāya-praveśam*. But this should not creep in often during a concert.

Vidwan Hulugur Krishnachar observed that the amsasvara may be taken to denote grahasvara because particular ranjaka sancharas in all compositions begins and end on these amsasvaras.

Sir C. S. Aiyar stated that in Hindustani music this practice is common. They start and end on the amsasvara. But in Carnatic music it is sa or pa on which ragas end. He also cited the instance of the practice of changing strings while playing on the violin.

Sri P. S. Sundaram Aiyar cited the commentary of Simhabhupala on the Sangita Ratnakara which stated that it is not a practical *vyavahara prayoga.*

Vidvan Parupalli Ramakrishniah Pantulu stated that there were ancient grahasvara prabandhas and that struti bheda had Sastraic authority; but it required extraordinary skill in the correct rendering of it.

Travancore Samsthana Vidvan Semmangudi Srinivasa Iyer observed—Grahabheda is and was current in practice. But, though there is traditional sanction it should be done with great skill and only by persons of very subtle sruti and svara jnana. It cannot be emphasised too much that it should be used only sparingly.

Mr. T. V. Lakshminarasimhan observed that the practice of changing the key while singing a raga was viruddha (against raga bhava). If the purity of every note should be kept up, he doubted how far it would be safe to indulge in this practice.

Vidwan Valadi Krishna Aiyar emphasised that Graha Bheda was resorted to only for exhibiting the suddha scale and not for delineating the svarupa. He illustrated his point of view by singing a Graha Svara Prabandha in Bhairavi.

Sangita Kalanidhi T. V. Subba Rao stated that it was only an intellectual feat. Clever artistes could do it. If they could do it they should not condemn it.

Prof. P. Sambamoorthy stated that it would be unsafe to rely upon the derived scale for purity of raga form since the frequencies of notes must change.

Srimati T. V. Vasantha grand daughter of Sangita Kalanidhi T. V. Subba Rao, gave a demonstration of Graha Bheda. She first sang Mohana; and taking its ' ga ' as ' śa ' showed Hindola. Also she took its ' ri ' as ' sa ' and brought out Madhyamavati. Finally the President decided that the discussion of the entire subject was only educative and therefore no formal propo-

sition need be moved. The general sense of the house was that graha bheda had sastraic sanction, but that as, in actual practice, it will change the raga bhava, it should if at all be used sparingly, as an intellectual feat.

Guarding Classical Music from Unhealthy Influences

Then, with the permission of the President, Sri C. S. Iyer read the following Note on " Guarding Classical Music from Unhealthy Influeces " sent by Prof. R. Srinivasan of Trivandrum : " Generally in the development of any art, there comes a stage when a cleavage sets in between the classical and the popular, the former becoming too formal and rigid and the latter too dilatory and vitiating. It is the duty of all interested in the art to see to it that this cleavage does not work to the detriment of the true aim and ideals of the art. Democracy, while it has much to be said in its favour, is liable to dangerous pitfalls; especially in the realm of art popular demand based on numerical strength cannot be allowed to go beyond its bounds. The expert and the true savant have to guard the purity and the finer appeal of the art from unhealthy onslaught. Now the talkie has given the layman certain tunes which are neither here nor there; they escape scrutiny; they elude proper tests; it is almost impossible to find for them a place in our musical scheme. I grant that some of the tunes are pleasant to hear and have a temporary titillating effect. But how far they can be considered as coming within the domain of carnatic music is an open question staring us in the face. We have already indications of the inroads these tunes make into our classical music; we see evidence of it even in the so called classical concerts. It is time that we face the problem and make up our minds either (i) to reject such inroads as unhealthy and inadmissible or (ii) to find a place for them in our system making sure at the same time that they have a separate place and are not allowed to vitiate the classical style."

Standardisation of the tunes for Compositions like those of Sadasiva Brahmendra etc.

Prof. R. Srinivasan had also sent the following note on the standardisation of Tunes for some compositions:—

" Knowledge on the part of learners grows by getting fixed in their mind definite musical patterns and subsequently decorating them with their originality. The rapid advance of musical taste and intelligent appreciation on the part of the public is to a very

large extent due to the definite musical forms in which Saint Tyagaraja clothed his devotional outpourings. It is therefore necessary that compositions of great saints should be kept in definite musical moulds. Where the composer's moulds are not available to us competent persons should set the moulds for general adoption. Each piece will then have a special atmosphere of its own and make a distinctive contribution to the wealth of musical knowledge. Recently attempts along these lines have been made by some of our experts. All these attempts should be co-ordinated and standardised so that we may avoid the unhealthy practice now current of singing the same piece in whatever manner the singer chooses."

After a discussion, the following two Resolutions were moved by the chair:—

1. This Conference of the Experts of the Music Academy recommends to the Government that it is desirable that there should be in the Film Censor Board at least two members to represent the Experts of the Music Academy for the purpose of preserving the purity and standards of Carnatic Music."

2. "This Conference of the Experts of the Music Academy appeals to the Producers of Films and their musical directors to maintain the purity and standards of Carnatic Music in the songs introduced in their films." Both the Resolutions were passed unanimously.

THE FOURTH DAY

26th December 1944

The Conference of the Experts of the Music Academy met to-day at 1 p.m. with the President Sri T. L. Venkatarama Iyer in the chair. The discussions were attended by Dr. Rm. Alagappa Chettiar.

Raga Lakṣaṇa—Kapi.

The lakshana of raga Kapi was taken up for discussion. The president stated that it had been decided in the 1932 Conference that the Kapi of the Karnatic system is different from the Kapi rendered at the present day, which has its origin in Hindusthani Music. The Kapi of the Karnatic music was a janya of the 22nd mela and was sampurna both in the ascent and descent. The Kapi which is sung at the present day is also a janya of the 22nd mela and its arohana and avarohana are s r m p n s s n d n p m g r s, with the admixture of Kakali Nishada and Antara Gandhara.

The President called for the opinions of the Vidvans on the two ragas.

Sangita Kalanidhi Tiger Varadachariar was of opinion that there was only one raga, that its normal arohana-avarohana is s r m p n s—s n d n p m g r s and that there was no raga different from this before the days of the Trinity. He also demonstrated his points by singing several sancharas.

The President stated that there was a distinct raga called Kapi in Karnatic music and its lakshana is found in the work of King Tulaja as well as in the supplement to the work of Venkatamakhin. The kritis of Tyagayya in Kapi are rendered according to this lakshana by the Umayalpuram sishyas.

He had also heard a padam of Kshetrajna and a kriti of Syama Sastri conforming to this lakshana and he sang Venkatachalapate (Adi) of Dikshitar in Kapi. The lakshana gita of Sangraha Chudamani was also cited as conforming to this lakshana.

Sri P. S. Sundaram Iyer observed that Syama Sastri's grandson had once mentioned to him that there was a piece in this raga on Akhilandesvari by Syama Sastri; that Kapi and Darbar were allied ragas; that the prayoga s r g m was a characteristic sanchara of Kapi and that the kriti of Dikshitar sung by the president also conformed to this.

Vidvan Semmangudi Srinivasa Iyer stated that he had heard Tyagayya's *Anyayamu seyakura* rendered according to this lakshana, and he cited the lakshana as noted by Tirukodikaval Krishna Iyer and as appearing in a composition of Svati Tirunal. Prof. Sambamoorthy was against recognising two distinct ragas, and mentioned that Sesha Iyer had given the lakshana of Kapi as s r m p n s and s n d n p m g r s, and also sang his tillana *Udarana dhim.*

Bharatam Nallur Narayanaswamy Iyer sang the padam Adharamu of Kshetrajna illustrating its special characteristic, and he agreed with Sri P. S. Sundaram Iyer.

Sangita Kalanidhi T. V. Subba Rao was against recognising two ragas as Karnataka Kapi and Hindusthani Kapi. The normal arohana-avarohana of raga Kapi might be taken as s r m p n s—s n d n p m g r s, and mentioned that s r g m and p d n s were visesha sancharas. What we now call Hindusthani Kapi is a *misra raga*, and is a travesty of the genuine Hindusthani Kapi.

Sangita Kalanidhi Musiri Subrahmanya Iyer was of opinion that Karnataka Kapi resembled Darbar so closely that it might be ignored as a separate raga.

Vidvan Parupalli Ramakrishnaiya Pantulu stated that Karnataka Kapi is distinct from the modern Kapi derived from Hindusthani Music and that there is also a padavarna in Karnataka Kapi.

Sri C. S. Iyer quoted the authority of Palamaneri Svaminatha Iyer who had mentioned in his Ragavibodhini (1901) two distinct ragas with different lakshanas and sancharas, one called Karnataka Kapi and the other merely Kapi. This is also in accordance with the opinion of Sangita Kalanidhi T. S. Sabhesa Iyer, whose alapana of the Kapi raga was taken down by him as bit sancharas in notation (which however took Kakali Nishada in sa ni sa and Suddha Dhaivata in pa da pa).

There was some discussion as to the difference in chaya between Karnataka Kapi and Darbar, and further consideration of the lakshana of Kapi was adjourned.

Lecture on Bharata Natya.

Then Bharatam Nallur Narayanaswamy Iyer delivered a lecture on Bharata Natya and pointed out that unsastraic mudras were being used in current practice, and the abhinaya was sometimes not in consonance with the spirit of the pada. He pointed out that Sampradaya and Sastra required the artist to sing and dance and regretted that most of the artists to-day were dumb. He also expressed the opinion that it was not all the padas that were fit for being rendered before the public and that obscene padas should not be taken up for abhinaya. He said that there must be a good selection in the pieces. He illustrated his opinion with practical demonstrations.

The President thanked the lecturer for his instructive address.

THE FIFTH DAY.

27th December 1944.

The Expert Committee met again to-day with the President Sri T. L. Venkatarama Iyer in the chair.

Demonstration of Raga Alapana and Tana

Sangita Kalanidhi Tiger Varadachariar gave a demonstration of Raga alapa paddhati. He explained the significance of the initial phase of alapana called *Akshiptika* or *Edupu;* and then explained the next section called Ragavardhani or the elaboration in the three sthayis. He then explained tana and the exposition was accompanied by demonstration in Hamsadhvani, Todi, and Saveri. He emphasised that tana singing had its own characteristic kalapramana, which should be neither too much of vilamba nor too much of druta. The President thanked him.

Graha Bheda Again.

Sri Narayanaswamy Iyer, Vina Vidvan of Annamalainagar, brought up the matter of grahabheda again, and with a few illustrations pointed out that it should be done with discretion, and not in such ragas as did not have the same kampita svaras as in the derived ragas. He emphasised its sparing use, and added that the artists should not confound the audience.

Vidvan Semmengudi Srinivasa Iyer endorsed this opinion and said that the new raga whose form is evoked should be but another aspect of the old raga showing the possibility of presenting the phase of the derived raga, and that the artist should not sing as if he had taken up a new raga, and added that he should resort to it only before scholarly audiences and should not confuse the general listeners.

This point was also emphasised by the President, who characterised this execution as 'dvisandhānam'—doing two things in one.

THE SIXTH DAY.

28th December 1944

The proceedings opened with Sri T. L. Venkatarama Iyer in the chair.

Raga Nilambari.

Vidvan E. S. Sankaranarayana Iyer said that the prayoga s n d n s is found in current practice, and asked whether it is sastraic.

Vidvan Parupalli Ramakrishniah Pantulu observed that he had not come across the sanchara in any song he had learnt or heard.

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Vidvan Vina Narayanaswamy Iyer of Annamalainagar said that he had heard the prayoga often.

Prof. Sambamoorthy was of the opinion that the proyaga did occur in classical compositions. He also sang appropriate parts of the song " Sringaralahari " which had the Sanchara. Mr. Srinivasa Rao sang parts of the song " Uyyalalukavayya " having this phrase.

Vidvan Valady Krishna Iyer was also of the same opinion and sang apt portions of the song " Nike daya raka."

Sri C. S. Iyer asked the vidvans to fix the upper limit and lower limit for sanchara in this raga. Discussion resulted in the decision that the sanchara of the raga may extend from mandra nishada to tara madhyama.

The President pointed out that the prayoga s n d n s is fohnd in the songs " Amba Nilayatakshi " and " Siddhisvaraya " of Dikshitar.

Finally the Conference decided about Nilambari as follows:— The arohana-avarohana of the raga is s r g m p n s—s n p d n p m g r g s. It is a janya of the 29th Mela Dhirasankarabharana. The prayoga s n d n s occurs in this raga as a Visesha sanchara. Tara madhyama and mandra nishada are the upper and lower limits respectivtly for sanchara in this raga.

Lecture by Dr. Paranjpe on Classification of Melodies.

Dr. V. G. Paranjpe, Prof. of Sanskrit, Fergusson College, Poona, read a paper on " Classification of Melodies."

After referring to the classifications of old authors like Yashtika, Matanga and Sarngadeva, which were of a descriptive nature, he turned to those of a later date which gave parent scales for the various melodies. He suggested that even in modern times, with the numerous intervals and melodies in use, we should revive the old classification based on gramas and murchanas; scales containing consonant tetrachords on either side of a major tone, and having the starting point, arranged in a cyclic order, with different nyasasvaras or keys. He next should how four such gramas will suffice to cover the whole field of modern Indian Music. He pointed out at the end the advantages of such a study of consonances in determining the values of various notes constituting the melodies. The President thanked the learned lecturer for his instructive address.

Condolence Resolutions.

The Expert Committee passed the following Condolence Resolutions, members standing:—

1. This Conference of the Music Academy places on record its deep sense of loss that the Academy and the Teachers College of Music have sustained by the passing away of Sir Meveral Statham, Director of Public Instruction, Madras.

2. This Conference of the Music Academy, Madras, places on record, its deep sense of loss at the passing away of Semmangudi Narayanaswamy Iyer, an eminent Violinist of S. India, and Vidvan Chidambaram Srirangachariar a wellknown Kalashepam performer.

Other Resolutions.

1. Sri C. S. Iyer proposed that the Expert Committee must have a voice in the election of the Conference President. The principle underlying this proposal was accepted.

2. By another resolution of Sri C. S. Iyer, the Exp. Com. appealed to the Conference President to publish before the centenary of Tyagappa at least 100 kritis of Tyagayya in suitable notation.

THE SEVENTH DAY.

29th December 1944

The proceedings opened with Sri T. L. Venkatarama Iyer in the chair.

Raga Saindhavi

Discussion of the lakshana of Raga Saindhavi was first taken up. The President pointed out that Tachur Singaracharlu's work "Sangita Kalanidhi" gave the arohana-avarohana of the raga as —n d n s r g m—p m g r s n d n s and that it is a janya of the 22nd mela Kharaharapriya. He asked Vidvans to give their opinions.

Travancore Asthana Vidvans Alathur Brothers sang "Itu sahasamulu" a javali of Maharajah Svati Tirunal, which extended from mandra dhaivata to madhya nishada.

elsewhere in this same issue.

The President doubted whether "Nadatanum anisam" (said to be in Chittaranjani raga derived of the 19th mela Jhankaradhvani) also is a Saindhavi piece, as the song is sung with chatusruti dhaivata and kaisiki nishadda. Vidvan Semmangudi Srinivasa Iyer also said that he had heard the piece sung with chatusruti dhaivata and kaisiki nishada, and that if rendered with suddha dhaivata and suddha nishada, it would not be pleasing to the ear.

Sangita Kalanidhi Ariyakudi Ramanuja Iyengar was against interfering with tradition and change of names.

Further discussion resulted in the following decision about Raga Saindhavi:—It is a janya of the 22nd mela Kharaharapriya. It has the following arohana-avarohana: ṇ ḍ ṇ s r g m p d N—d p m g r s n d n s.

Svati Tirunal Day

The Academy then celebrated the *Maharajah Svati Tirunal Day.*

Sangita Kalanidhi T. V. Subba Rao addressed the audience on the life and contribution of Maharajah Svati Tirunal, the Royal Composer of Travancore. After giving a short account of his life; the lecturer referred to the versatility of the talents of Maharajah Svati Tirunal and paid a tribute to his family as devout servants of culture and art as well as bounteous patrons of music. The Royal family of Travancore, the lecturer added, not only gave extensive patronge to music, but produced among its members great scholars and composers, the most notable of whom was Maharajah Svati Tirunal. Born in the year 1813, he ascended the throne in 1829. After a life of intense cultural activity, he passed away in 1847, a year also memorable as that in which was concluded the glorious earthly career of Saint Tyagaraja. Maharajah Svati Tirunal was proficient in 12 languages, and his compositions cover more than 7 languages. He is said to have composed more than 300 pieces, of which about half are kirtanas. His other compositions include manipravala prbandhas, tana varnas, pada varnas, ragamalikas, javalis and tillanas. Majority of his compositions are in Sanskrit, and combine the merits of the classic styles of Tyagaraja and Muthuswamy Dikshitar, with a grace and charm all their own, in refreshing contrast with many of the modern compositions. Though the compositions are all of a high order, they are easy and simple to render, and have their appeal to the learned and the unlettered. They contain many ornamental graces, the chief of which is *svarakshara.*

Maharajah Svati Tirunal has made a valuable contribution in vivifying the folk melodies of the *Sopana Paddhati* of Keralà Desa. South India cannot be too grateful to His Highness the present Maharajah and Her Highness the Maharani as well as to Sachivottama Sir C. P. Ramaswamy Iyer, for their interest in and encouragement of classic music in general and Maharajah Svati Tirunal's compositions in particular.

After the lecture, leadings Vidvans including Sangita Kalanidhi Ariyakudi Ramanuja Iyengar, Semmangudi Srinivasa Iyer, G. N. Balasubrahmanyam, and Alathur Brothers rendered select songs of Maharajah Svati Tirunal, accompanied by Rajamanickam Pillai, Palghat Mani Iyer, Palni Subrahmanya Pillai and Venu Naicker.

The President thanked the learned lecturer for his instructive address, as well as the vidvans who took part in the celebration and brought it to a success.

THE EIGHTH DAY.

30th December 1944

The 15th Annual Conference of the Experts' Committee of the Music Academy concluded its deliberations to-day, with the President Sri T. L. Venkatarama Iyer in the chair.

Lecture by Vidvan Hulugur Krishnachar on Vina and Its Mela Paddhati.

In a very thought-provoking address, Vidvan Hulugur Krishnachar gave an exposition of the principles laid down by Bharata for the fretting of the vina. He explained how it is not merely a theoretical proposition, but a practical possibility, and appealed to instrumentalists in general to follow the method of fretting all musical instruments, as enjoined in the works of Bharata and Sarngadeva, who have evolved the 22 srutis and have laid down the principles of vina mela paddhati, with shadja as the criterion. He referred to the Dhruva Vina of Bharata and pointed out that 24 cents should be taken as the equivalent for a pramana sruti interval and not 22 as most theorists believe. He also explained the order in which the 22 srutis are distributed over the sthayi by Bharata. He emphasised that the fretting of our modern vina also should be subject to the 22 srutis. Bharata it was that, after experimenting extensively, assigned the just intervals to the 22 srutis. Of course, often the intervals were

reduced or increased slightly to answer to requirements of ranjakatva. He appealed to every practitioner not to rely on the instrument-maker or the tuner for accuracy of mela. The musician himself (possessed of sound knowledge of the 22 srutis) should see to the mela of the instrument in accordance with the principles laid down by Bharata. He also referred to the type of vina called *Visva Vina* which he himself had devised and demonstrated before the Music Academy Conference three years ago.

Prof. Sambamoorthy asked whether there was any evidence to show that the fretted kind of vina was in existence in the times of Bharata. Vidvan Krishnachar replied that it was only an inference that Bharata might have planned it. The President thanked the learned lecturer for his instructive address.*

Conclusion of the 18th Annual Conference.

Winding up the conference, the President, Sri T. L. Venkatarama Iyer, gave a resume of the proceedings of the Expert Committee during the last week. He thanked Dr. Paranjpe of Poona and Vidvan Hulugur Krishnachar for their instructive discourses, as well as the vidvans who had co-operated with him in bringing the Conference to a success. He acknowledged his indebtedness to the late Ambi Dikshitar, Sangita Kalanidhi Dr. L. Muthiah Bhagavatar who had been gracious enough to initiate him into the art of Music, and to Sangita Kalanidhi T. V. Subba Rao, who it was that had steered the technical career of the Music Academy all these years of its existence.

Vote of Thanks.

Rao Bahadur K. V. Krishnaswamy Iyer, the President of the Academy, expressed the thanks of the Academy to the President of the Conference, the Members of the Experts' Committee, the Maharajahs of Mysore, Travancore and Cochin, the Rajah of Chettinad, the donors of medals and prizes for the several competitions, the Press, the Vidvans who acted as judges in the competitions, the Vidvans who gave the concerts, the authorities of the Rasika Ranjani Sabha and of the Mylapore Girls' School, to Sir P. S. Sivaswami Iyer who was gracious enough to permit the use of the Girls' School Hall for the purposes of the Conference, the Indian Fine Arts Society and the Affiliated Institutions, the boy scouts, the students of the Teachers' College of the Academy,

* The full text of Hulugur Krishnachar's address is published

the Corporation authorities and the Police, Mrs. T. V. Rajagopalan who gave a concert on the opening day, to The Radio Sales and Service, Trichy, the Secretaries, Treasurer and other Members of the Executive of the Academy, and the Public, for their kind co-operation in bringing the Conference to a success.

The proceedings of the Experts' Committee's Meetings concluded with *Mangalam* sung by Sri Srinivasa Rao.

THE ACADEMY SADAS.

31st December 1944
Conferment of the title ' Sangita Kalanidhi ' on the President of the year.

The Academy Sadas was held on 1-1-45, when the Hon'ble Dr. Sir K. Ramunni Menon, Dewan Bahadur, presided:—

Welcoming Dr. Sir K. Ramunni Menon, on behalf of the Music Academy, Sangita Kalanidhi T. V. Subba Rao said that it was but fitting that Sir Ramunni Menon should preside on such an occasion, for it was during his Vice-Chancellorship of the Madras University that Music was included as a subject of study in the University.

Sri Subba Rao then presented Brahmasri T. L. Venkatarama Iyer:—

Brahmasri T. L. Venkatarama Iyer, B.A., B.L.

" Born on 25-11-1893 as the eldest son of the esteemed Sanskrit Scholar, the late Mahamahopadhyaya Pandit Lakshmana Suri;

received his collegiate education in the Pachaiyappa's and Christian Colleges and was enrolled as a Vakil of the High Court, Madras, in 1917. A scholar in Sanskrit, he received his first initiation in Music from his cousin Gayaka Sikhamani Sangita Kalanidhi Dr. L. Muthiah Bhagavatar and Manattattai Doraiswamy Iyer; is a member of the Madras University Board of Studies and Board of Examiners in Music and a member of the All India Radio Committee, Madras; is an exponent of the Dikshita Sampradaya, having learnt the music of that school from the late Sri Ambi Dikshitar of the family of Sri Muthuswamy Dikshitar."

He then requested Dr. Sir K. Ramunni Menon to present Sri T. L. Venkatarama Iyer the Sanad and Insignia of the title, " Sangita Kalanidhi ". Dr. Sir K. Ramunni Menon presented the Sanad and Insignia.

Sangita Kalanidhi Dr. L. Muthiah Bhagavatar first congratulated Sangita Kalanidhi T. L. Venkatarama Iyer. Congratulating the receipient of the title, Mr. Justice M. Patanjali Sastri said that the honour done to Mr. Venkatarama Iyer was richly deserved and that it would spur him to do greater service to the noble cause of music. Dr. Rm. Alagappa Chettiar, associating himself with the function, congratulated the Academy on the holding of such a convocation. On behalf of the Music Sabhas of the city, Mr. S. Venkatesvaran, I.C.S., paid a tribute to the learning and sincerity of the recipient in promoting the cause of Carnatic Music. Speaking on behalf of the Vidvans, Vidvan Semmangudi Srinivasa Iyer referred to the work done by Mr. Venkatarama Iyer through the Academy.

Replying to the felicitations, Mr. Venkatarama Iyer thanked the Academy for the honour done to him, and said that the honour was really that of his Gurus, Sri Ambi Dikshitar and Sri Muthiah Bhagavatar. He referred to his having learnt much by the association of his elder colleague in the Academy, Sri T. V. Subba Rao. He hoped that the honour shown to him would enable him to serve with greater zeal the cause of music.

Distribution of Prizes.

Dr. V. Raghavan then presented the ladies and gentlemen who came out successful in the various music competitions held during the Conference. He referred to the increasing poputarity of these

competitions and thanked the several donors of the prize Medals. Sir K. Ramunni Menon then awarded the Prizes to the following successful competitors:

Vocal Music Competition for Gentlemen:—

(1) First Award—Sri R. Kannan.

(2) Second Award—Sri M. D. Ramanatha Iyer.

Vocal Music Competition for Ladies:—

(3) First Award—Srimati Balam Ramamoorthy.

(4) Second Award—Srimati Savitri Srinivasan.

(5) Additional Award—Srimati Kumari Sarada.

Vina Competition:—

(6) Award—Srimati M. Gauri Kumari.

Maharajah Svati Tirunal Compositions Competition for Gentlemen:

(7) Award—Sri P. V. Nathan.

Maharajah Svati Tirunal Compositions Competition for Ladies:—

(8) Award—Srimati R. Sukanya.

Purandaradas Padams Competition:—

(9) Award—Srimati S. G. Visalam.

Pallavi Singing Competition:—

(10) Award—Srimati Kumari Leela.

Best among the Competitors:—

(11) Special Award—Srimati Balam Ramamoorthy.

Presentation of Diplomas to the successful Students of the Academy's Teachers' College of Music.

Mr. T. S. Vaidyanatha Iyer, correspondent of the College, then presented the successful students of the Teachers' College of Music, conducted by Academy. He appealed to the public and Government for financial assistance to the College. Sir K. Ramunni Menon then presented the Diplomas to the following:—

1. N. Alamelu.
2. K. Arunachalam.
3. N. Brihatkucham.
4. V. S. Ethirajam.
5. G. Jayalakshmi.

6. S. Jayalakshmi.
7. K. Kamaladevi Sharma.
8. R. Kannan.
9. S. Krishnamurthi—(Gold Medal).
10. R. T. Mohana.
11. K. Narayanan.
12. P. S. Rajalakshmi.
13. D. Sakuntalamma.
14. Saramma K. Matthew.

SIR K. RAMUNNI MENON'S ADDRESS

After congratulating Mr. Venkatarama Aiyar and the successful competitors and students, Sir K. Ramunni Menon said that the Academy, through its varied activities, had built up a position of singular influence and prestige in the field of music in this province and that the achievements of the Academy were in a large measure due to the ability, enthusiasm and guiding power of its President, Rao Bahadur K. V. Krishnaswami Aiyar. The Academy, he observed, had, by its Conferences, educated the public, and uninfluenced by the changing times, set to itself the highest standard in the art. Proceeding he said that a number of speeches on music had been made during this week, giving ample scope for discussion on various ideas and suggestions. It was inevitable that in the changing social environment of the day, there should exist differences of opinions on many points. Such differences, when they were due to real misunderstanding, could and should be resolved by removing those misunderstandings by discussion. But there was no practical value in continuing the discussions on points of a controversial nature, which could not be immediately solved.

Sir K. Ramunni Menon suggested that steps should be taken to promote the cause of music by all lovers of the art. The maintenance of high standards in music depended upon, among other things, the prevalence of a high degree of critical ability and appreciation among the patrons and lovers and upon the evidence of good taste. Referring in appreciation to the fact that in the educational world, an increasing importance was now given to study of music, he said that he did not think that the study of music should be regarded, as it now seemed to be considered, as a vocational training for teachers and practitioners of music. On the other hand, it should form an essential element in the liberal

education of boys and girls. Full courses of music, as of other arts subjects, should be run by the Universities. They should try their best to encourage their youths to take music as an extra course in school and college. For those who had passed the student's stage and were anxious to learn music, institutions like the Academy should provide satisfactory aid. He also suggested that for popularising the study of music, they should press into service musical appliances. A fairly full course of elementary exercise in music could be made available through gramaphone records. Through such records, the study of music could be made far and wide. The Music Academy could, with the necessary help, take to this work. He also desired that a comprehensive register of songs containing the names of authors, etc., of musical information, musicians, patrons, etc., might be prepared and made available to the students of music. Such a list would be of considerable educative value offering facilities to earnest students to pursue their study of music.

With a vote of thanks proposed by Mr. E. V. Sundara Reddi, the Sadas was dissolved.

THE ACADEMY MEMBERS' DAY

1st January 1945

The Music Academy Members' Day Celebration was held on 1-1-1945 at 8-30 a.m. The members were at home to Dr. Rm. Alagappa Chettiar, M.A., D.Litt., LL.D., *Bar.-at-Law,* (Opener of the Session), the Hon'ble Dr. Sir K. Ramunni Menon, Dewan Bahadur (President of the Sadas), and Sangita Kalanidhi T. L. Venkatarama Iyer, B.A., B.L., (President of the Session).

After light refreshments, there was a very enjoyable programme of music by the prize-winners in the several competitions and by the members of the Academy and their children, which continued till noon. The attendance of the members was large and great enthusiasm prevailed. The ladies and gentlemen who gave short programme of music included Sangita Kalanidhi T. L. Venkatarama Iyer, R. Kannan, P. V. Nathan, M. Gauri Kumari, Balam Ramamoorthy, Kumari Sarada, Kumari Leela, Savitri Srinivasan, R. Sukanya, S. G. Visalam and Rukmini Rajagopalan. They were accompanied by Sri P. Ramachandra Iyah on the violin and Jagannathan on the mridangam.

The Affiliated Institutions' Meeting

A meeting of the representatives of the Affiliated Institutions was held on 1-1-1945 at the Sundaresvarar Hall, Mylapore, at 3 p.m. The Academy met the members at Tea.

At the commencement of the meeting the President of the Academy explained that the object that the Executive of the Music Academy had in view was not to dominate in any sense, but it was only to be an equal member with the rest, on the principle of a Federation of all the Associations having the common object of advancing the cause of Music.

A general discussion ensued, and it was resolved to organize a 'Federation of Music Associations' in and outside Madras.*

* Such a Federation has since been started.

A NOTE ON A MUSICAL REFERENCE IN THE LAṄKĀVATĀRA SŪTRA—A MAHĀYĀNA TEXT OF THE FIRST CENTURY A.D.

BY

PROF. VISSA APPA RAO.

The following is the reference from the Mahāyāna text*:—

"अथ रावणो राक्षसाधिपतिः सपरिवारः पौष्पकं विमानमधिरुह्य येन भगवांस्तेनोपजगाम ; उपेत्य विमानादवतीर्य सपरिवारो भगवन्तंस्त्रिष्कृत्वः प्रदक्षिणीकृत्य तूर्यतालावचरैः प्रवादयद्भिरिन्द्रनीलमयेन दण्डेन वैडूर्य मुसार प्रत्युप्तां वोणां प्रियङ्गु पाण्डुनानर्घ्येण वस्त्रेण पार्श्वावलाम्बितां कृत्वा, सहर्ष्य - ऋषभ - गान्धार - धैवत - निषाद - मध्यम - कैशिक - गीतस्वरग्राममूर्च्छनादियुक्तेनानुसार्य सलीलं वीणामनुप्रविश्य गाथाभिर्गीतैरनुगायति स्म।"

"Here is the translation of the above passage by †D. T. Suzuki. I give only the portion relating to Music. ....they played on a musical instrument, beating it with a stick of blue Indra sapphire and hanging the lute at one side, which was inlaid with the choicest lapis lazuli and supported by (a ribbon of) priceless cloth, yellowish-white like Priyaṅgu, they sang with various notes such as *Saharshya*, Rishabha, Gandhara, Dhaivata, Nishada, Madhyama and *Kaisika*, which were melodiously modulated in Grāma, Mūrchana, etc.; the voice in accompaniment with the lute beautifully blended with the measure of the Gātha."

There are two interesting points in the above quotation. The first is the reference to the mode of carrying and sounding the Vina. It was described to be hanging at one side of the body and was suspended by a ribbon. This mode of carrying a crude form of Tambura (Tumbura Vina) is even now found here and there in the country-side among wandering minstrels who entertain the common people with folk songs.

It might be noted that Vina was a generic name. All the different forms of stringed instruments were called Vinas and

* Edited by Bunyi Nanjo, M.A. (Oxon.), D.Litt. and printed at the Otani University Press, Kyoto in 1923.

† The Lankavatara Sutra was translated into English by D. T. Suzuki, published by G. Routledge and Sons Ltd., London, in 1932 and printed at the Sanshusha Press, Tokyo.

were given different names—one name for each form or type. Some of the Vinas were sounded by plucking the strings with the fingers, some by beating the strings with a plectrum and the rest by bowing. The Vina mentioned in the passage quoted, belonged to the second variety and the plectrum was made of a smooth and hard stick (danda) of sapphire. It might be added that Vinas of old has no frets but had one string for each note.

The second interesting point is in regard to the names of the seven notes (swaras). They were mentioned thus:—*Saharshya*, Rishabha, Gandhara, Dhaivata, Nishada, Madhyama and *Kaisika*. *Saharshya* is obviously another name for Shadja. Shadja is a scientific term. Saharshya indicates the emotional aspect of the note and is therefore a very significant name, perhaps of earlier origin and of rarer use. *Kaisika* cannot be Kaisika Nishada as Nishada is already mentioned. Among the Vikṛta notes recognised by Saṅgadeva are two Kaisikas—Kaisika Panchama, one sruti below Suddha Panchama and Kaisika Nishada, one struti above Suddha Nishada.‡ Kaisika indicates a note higher or lower by an interval of a comma—81/80, the pramana sruti mentioned by Bharata, who states that Pa of Madhyama Grāma is one pramana sruti lower than Suddha Pa. So the *Kaisika* in the above series of notes is the Vikṛta or Kaisika Panchama of Saṅgadeva and also the Panchama of the Madhyama Grāma according to Bharata.

One might remark that the order of the seven notes is rather peculiar. It may be explained thus. Sa, the *adhara shadja* is mentioned first. Ri and Ga naturally follow. The interval between these two strutis on the Suddha scale is two strutis or a semi-tone, 16/15. The corresponding notes to Ri and Ga in the scale, Dha and Ni, with an interval again of a semi-tone, are mentioned next.† The remaining pair of notes Ma and Pa (Kaisika) are mentioned last. It is thus clear that the seven svaras mentioned in Laṅkāvatāra Sūtra are those of the Madhyama Grama. This evidently did not lose its individuality at the time of the Sūtra and merge itself into Shadja Grāma which it did soon after, in the early centuries after Christ.

‡ Pa=3|2, Kaisika Pa=3|2×80|81=40|27=M_4 in the present notation, the Chuta Panchama or Chyuta Panchama Madhyama which is a comma lower than Pa. Suddha Ni=16|9, Kaisika Ni=16|19×81|80=9|5 a comma higher than Suddha Ni.

†Suddha Ri=10|9, 10|9×16|15=32|27=Suddha Ga: Suddha Dha—5|3, 5|3×16|15=16|9=Suddha Ni.

A NOTE ON THE RAGA TALA CHINTAMANI, AN UNPUBLISHED TELUGU MANUSCRIPT WORK WRITTEN NEARLY 250 YEARS BACK

BY

PROF. VISSA APPA RAO

The Raga Tala Chintamani seems to be the first work on music written in Telugu. The author is Poluri Govindamatya of Kosaluru. His patron is Kattamuri Bussa Nripala who induces the author to translate Bharata-sastra into Telugu and have the honour of being the first in the field. The book is in Telugu verse and prose and is dedicated to Sri Ramachandra, the presiding deity of Kosaluru. I have not yet been able to locate Kosaluru nor been able to identify Kattamuri Bussa Nripala.

My attention to this unpublished manuscript was drawn by Sri Veturi Prabhakara Sastri. I had a copy made of it at Tirupati from the Madras Govt. Oriental MSS. Library. I understand that there is also a manuscript of the work in the Tanjore Palace Manuscripts Library. I am told that there are no MSS. in Tanjore Library which are collected less than two hundred years back. Subbaramadikshitar mentions Raga Tala Chintamani as a standard work on music in the preface to the Sangita Sampradaya Pradarsini.

The manuscript is divided into five chapters (asvasams). The style is elegent and attractive. I give below a short description of the contents of the five chapters.

CHAPTER I:—Origin of sound (Nāda)—of Onkara, Gayatri the four Vedas and the Natya Veda—the fifth Veda which is pleasing both to the eyes and the ears (drisya and sravya). Brahma composes Natya Veda out of the four Vedas and imparts it to Bharata Muni who teaches Natya to one hundred Brahmamanasaputras and Sangita to Swati and Narada Munis. Brahma creates Apsaras who alone could master Natya of the Kaisiki Vritti—the most graceful and charming among four types. First demonstration of all the types of Natya; revolt of Rakshasas and their appeasement by Brahma. Bharata learns the secrets of Natya from Siva and Parvati and completes his knowledge. Bharata then writes Natya Sastra—the first encyclopaedic compilation of the ancient traditions of dramaturgy, dance and music. Masters of Natya Sastra after Bharata.

CHAPTER II:—Origin of Desi-ragas, 22 srutis and 7 svaras. Śuddha and Vikriti svaras.

CHAPTER III :—The three gramas; 14 murchanas of the Madhyama and Shadja gramas; Suddha and Kuta Tanas; Svara Prastara.

CHAPTER IV:—Twenty Raga Melas—Janya ragas; classification of ragas into different categories; Graha, amsa and nyasa of ragas; time appropriate for singing ragas; Vaggeyakara Lakshana; eight different types of Gayakas; three different types of concert grouping (Brindas) and *doshas* of svaras and ragas. ....

CHAPTER V:—Different types of Natya; characteristics of good and bad dancers—male and female, drummers (mārdalikas); four types of Vādya; Talas—120 suddha talas.

The manuscript deals lucidly about the elements of important topics of Bharata Sastra, chiefly of music. The standard treatises on Bharata Sastra are in Sanskrit and hence not easily understood by the non-professionals interested in music. Raga Tala Chintamani will be very useful as an introduction to the study of music to all general readers that can understand the language. It is therefore highly desirable to publish the book. I am glad to state that there is a good prospect of its being published soon.

A NOTE ON THE SRINGARA RASAMANJARI

(*An Unpublished Telugu Manuscript, Containing* 100 *Unpublished Muvva Gopala Pada composed by Kshetrajna.*)

BY

PROF. VISSA APPA RAO

The name of the author of the work is not mentioned in the manuscript. Sri V. Prabhakara Sastry told me that the manuscript was among those obtained from Venkatagiri Samsthanam.

The manuscript is a *lakshana grantha* on *alankara.* It is a free and correct translation into celloquial Telugu prose of Kaviratna Bhanudatta Misra's Rasamanjari—a wellknown standard work on alankara written about 1560 A.D. I compared the original Sanskrit text, Rasamanjari, with Commentary called Vyangyartha Kaumudi written by Ananta Bhatta,—up to a third of the book line by line and the rest of it here and there—with the manuscript Sringara Rasamanjari. I find it to be a correct translation of the text; further it brings out the important points discussed in the commentary.

The Sanskrit text gives the lakshana of *Nayakis* and *Nayakas* in great detail and illustrates each lakshana by a sloka. The Telugu manuscript does not illustrate the lakshanas by translating the slokas (except for three cases in the beginning of the book); instead, under each lakshana, Muvva Gopala pada are quoted as lakshyas. There are nearly 160 lakshanas in all and nearly 230 padams as lakshyas, a few of them being the padams of Sarangapani, Gopala Sauri, Murari Varu, Parimala Ranga etc., and of Kshetrajna with Vijayaraghava and Tupaki Krishna *mudrus.* Besides these illustrations a number of padas of Kshetrayya (Kshetrajna) were written at the end of the book.

Kshetrayya is reputed to have written 4100 padams. Out of them 2000 were composed in the Court of Tirumalendra of Madura, 1000 in the Court of Achyuta Vijiaraghava of Tanjore and 1100 in the Court of Golkonda Padusha Abdulla Kutub Sha. Most of these are now not known and only a few with Achyuta Vijayaraghava or Vijayaraghava *mudra* are to be found. Besides these, he seems to have composed some on Tupaki Krishna, Commander under Abdulla Kutub Sha. But the padas which

are most famous are those dedicated to Gopala Deva of Muvva—a village in the Challapalli Samsthanam, Krishna District. They are therefore called Muvva Gopala Padas.

Two hundred of these padams were published by Vavilla Ramaswami Sastri and Sons. Another printed book published nearly 50 years back contains 20 more Muvva Gopala padas. The manuscrippt Sringara Rasamanjari quotes 100 more padas with Muvva Gopala mudra. This makes up a total of 320. In quest of such compositions, I examined an Index of Padas of Kshetrajna in the Tanjore Library MSS. and also a list of Padas in the Palamaneri Svaminatha Ayyar MSS., both kindly lent to me by Dr. V. Raghavan. I find in them ten such padas outside the above mentioned 320. I have yet to get the text of these ten and bring up the total to 330. I examined also MS. No. 3382 of the Telugu Academy, Cocanada, a copy of which was kindly given to me by Dr. N. Venkataramanayya, but I could find no new padas in it.

It is very interesting to note that Kshetrayya's padams illustrate exactly all the lakshanas of the various types of Nayakis etc., detailed by Bhanudatta Misra. This cannot be a pure accident; this must have been designed. Kshetrajna must have composed his padas with the specific purpose of illustrating Bhanudatta's theory.

Kshetrayya seems to have been in the Court of Raghunatha Naik, perhaps in the last years of his reign, although he seems to have composed padas only during the next reign of Achyuta Vijayaraghava. This can be inferred from the following Telugu verse composed extempore by Kshetrayya when Raghunatha questioned him about the cause of his visit to the Court. This verse is quoted in the Andhra Kaumidi by Manda Narasimha Kavi, a MSS work in the Madras Oriental MSS. Library.*

" తముదామె వత్తురరులు
క్రమమెరిగిన దాతకడకు రమ్మన్నారా।
కమలమ్ము లున్న చోటికి
భ్రమరమ్ముల అచ్యుతేంద్ర రఘునాథనృపా॥

* This information was given to me by Sri V. Prabhakara Sastri.

This must be about 163r A. D., only 70 years after the publication of Bhanudatta Misra's Rasamanjari, which must have been prominent amongst the works on *Alankara* of the day. Kshetrayya must have studied the book and made up his mind to illustrate it by padams dedicated to Muvva Gopala. This was really a great task and Kshetrayya accomplished it in a masterly manner. I give just one illustration from the manuscript.

Lakshana of Svīya-Madhyā-Dhīrā

"స్వీయ-పతివ్రత। మధ్య-లజ్జయు మన్మథోత్సాహమును సమానముగా గలది
ధీర-ప్రియుడు నేరముచేసినయెడ ధైర్యముకలిగి వక్రోక్తిగా మాటాడునది."

LAKSHYA

MUVVA GOPALA PADA

సౌరాష్ట్రి - చాపు.*

పల్లవి॥ చక్కనయ్య యేమి యుపచారములే సేయింతు.

అనుపల్లవి॥ నిక్కముగ శ్రీకర దోషాహారతుల నిప్పింతునో॥ చక్కనయ్య॥

చరణము॥ మల్లెపూలపాన్పుపైని - చల్లని మొల్లలే పరుతునో
చల్లని వాసనగాలికి - చామరలే వేయింతునో॥ చక్కనయ్య॥ 1

... ...
... ...

చక్కని యినపురిసామి మువ్వగోపాల యిం
కొక్కసారి నే నెయ్యోలలాడింతునో॥ చక్కనయ్య॥ 3

పదములో మూడుచోట్ల అడ్డగీతలుగీచినాను. మొదటి దానివలన "మీరు ఇంకొక కాంతవద్దనుండి శ్రమపడివచ్చినారు, ఏమి ఉపచారములు చేయింతును." అనుట చేత, మూడవదానిలో "ఇంకొక్కసారి ఓలలాడింతునో" అనుటచేత అందముగాను, మృదువుగాను, వక్రముగాను, భర్త చేసిన నేరముగురించి చెప్పుచు తన ఉత్సాహమును చూపినది. "దోషాహారతుల నిప్పింతునో" యనుటలో శ్లేష, దెప్పిపొడుపు, మృదుత్వము, చూపబడినవి. వీటివలన స్వీయ, మధ్య-ధీర యొక్క లక్షణములకు పూర్తిగా లక్ష్యము చూపింపబడినది.

The manuscript, Sringara Rasamanjari thus throws a flood of light on a very important aspect of Kshetrayya's Compositions

* This is an unpublished pada.

viz., their eminent place in Telugu literature on *Alankara.* Besides, his padas have a pure literary merit also, of a very high order, The musical value of the padas is already too well known. I intend with the help of the Music Academy, Madras and competent critics, to publish all the 330 Muvva Gopala Pada with an introduction dealing with the various aspects indicated above, as early as possible.

In addition, I request the Academy to publish along with the above text as many padas of Kshetrayya as possible in notation on the lines of Subbarama Dikshitar's Sangita Sampradaya Pradarsini. With this idea in view, I have been keeping with me a manuscript—written by Sri Manchala Jagannadha Rao, Vina Vidvan,—which contains already 70 Muvva Gopala padas written in notation and some more will be added soon.

In this connection, I have to mention that Subbarama Dikshitar mentioned in the preface to the Sampradaya Pradarsini that he intended publishing in a similar manner a few hundreds of Kshetrajna padas in notation. Unfortunately he died before he could do that permanent piece of good to Carnatic music. I appeal to the Music Academy and all lovers of music to unearth these padas in notation and publish them.

THE RAGAS OF THE SANGITA SARAMRTA.*

BY

Sangita Kalanidhi T. V. Subba Rao, B.A., B.L.

The Literature on Indian Music originates in the remotest antiquity. Even before Bharata there existed notable treatises on Gandharva Veda. Though they are not now available, there is no doubt they were known to classical writers who make frequent references to them. The first complete work we have is the Natya Sastra of Bharata regarded as high authority by all writers who succeeded him. It is not primarily a book on music proper. The few chapters in it dealing with Sangita are well indicative of the development the science and art had attained upto his time. The next work enjoying equal if not greater regard of subsequent writers is Matanga's Brihaddesi. The lapse of twelve centuries does not seem to detract from the modernity of the treatise. The Sangitaratnakara which appeared five centuries later is fairly comprehensive and it was made extensive use of by all later writers. Sangita Sudha‡ though fragmentary is useful in its description of ragas as given by Vidyaranya in his book Sangitasara yet undiscovered. Venkatamakhi's Chaturdandi prakasika is remarkable only for the formulation of his scheme of Melakartas ; in other respects the value of the work is small. Tulajendra's Sangita Saramrta is the latest of the series of classical treatises. It is of the highest importance to us as it purports to take note of the contemporary music on its practical side and incorporate the lakshana of ragas as they prevailed in its time. It is true a claim of reconciling theory and practice is made by several writers; but in most cases it will be found on examination to be illusory. The claim of Tulajendra in this behalf however is not unfounded. In the ragas described by him, sancharis are given and authority of Thaya, Gita, Prabhanda or Suladi is cited. The period when the work appeared is equally significant to us. Music of the present day in

* Readership lectures delivered in the Madras University. The Saramrta of King Tulaja of Tanjore is published by the Music Academy, Madras.

‡ Published by the Music Academy, Madras.

its classical aspect is very much the fruit of the efforts of three master composers. They enlarged and enriched the great heritage transmitted by Purandaradas the founder of Carnatic system. The description of ragas as given in the Sangita Saramrta perhaps represents their picture in the era immediately preceeding that of the three renowned Vaggeyakaras. A study of the Saramrta is bound to help us in understanding the music of pre-Tyagaraja period and in judging how far, if any, was departure made by the composers from the traditions as handed down from the generations immediately before them. Though the Saramrta treats of srutis, svaras, gitas and other topics, it is the raga chapter that is of greatest interest to us. The other topics are treated almost alike in all books and look like descriptions of abstract conceptions, rather than of tones and scales as used in practical music. It is not now my purpose to criticise their ideas of srutis or gramas which on the barest examination will in most cases be found to be empyrical. I am not indeed questioning the wisdom of the great sages who laid down the fundamental principles of consonance and melody which will hold good for all time. In some respect we have not during the last two thousand years made any advance on their knowledge. What I caution you against is the exposition of these principles by certain later writers on theory whose only equipment for the purpose seems to be a study of relevant literature. Nothing but the most intimate knowledge of practical music, hard and sustained practice on the Vina and a highly sensitive ear that can distinguish the smallest differences in tones, can qualify a man to make an authoritative pronouncement on music, theoritical or practical. It is very surprising that so eminent a writer as Venkatamakhi should confuse the first mela of his scheme with the classic scale of the ancients. I have no quarrel with his calling it Mukhari for it may even be conceded that that Mukhari was different from the Mukhari which has always been a well known feelingful raga of the 22nd or 20th scale. In fact, however, there was no raga by name Mukhari different from the one in vogue. It has existed from the vedic times. I have always been of the opinion that Mukhari is the full raga version of the samic chant which in note and structure contained the rudi-

ments of that raga. There is not the least justification for calling Venkatamakhi's first mela, Mukhari, and assigning to it the same srutis as for the classic scale. Venkatamakhi assigned to the lowest rishabha in his scale of twelve notes, an interval of three srutis from shadja whereas its real value was only two srutis. The next note which was two srutis higher in pitch he calls suddha gandhara or panchasruti rishabha as the occasion demands. Its real value is only chatussruti from shadja. It ought to be called chatussruti rishabha as it is now correctly called. It is extraordinary that Venkatamakhi should not have understood the implication of his own statement that the second fret in front of the meru producing the suddha gandhara or panchasruti rishabha on the sa string in the suddha mela vina, also produces the panchama on the ma string. The relation and interval between ma and pa are so well known and unalterably appraised at a chatussruti interval that you cannot doubt that the same relation and interval must produce only the chatussruti rishabha from shadja, and not a panchasruti rishabha. The next fret is said to produce the sadharana gandhara or shatsruti rishabha. The value of this interval from the note of previous fret is said to be only one sruti whereas for a nearly similar interval from meru to suddha rishabha a value of three srutis is assigned. If Venkatamakhi, the great mimamsaka that he is, should lose himself in a tangle of confusion and inconsistency regarding srutis and scales, it is no wonder that numerous writers of smaller intellectual calibre have done nothing but perpetuate the errors. There can be no greater mistake than to identify the finest and the sweetest of scales with the worst and most unmelodic of all scales. The ancient suddha saptaka was the natural and primordial scale based on perfect consonance and melodic succession of graded intervals of appropriate magnitude and symmetry. The first scale of Venkatamakhi is thoroughly artificial and unmusical and was never in existence in practical music and was for the first time evolved out of the imagination of Ramamatya and adopted by the author of the mela scheme. It is, therefore, extraordinary, how he should have included it in the 19 well known melas of his time. Venkatamakhi severely criti-

cised Ramamatya but was unaware how he himself was open to attack. The Sangita Suddha written by his father and attributed to Raghunatha Naick is no better in these respects. This work is in some part a digest of the views of previous writers particularly Sarngadeva whose 264 ragas are enumerated, classified and described with, however, no attempt to identify any of them with the ragas current in his own time, and is interesting only in so far as fifty ragas including their fifteen melas are given as contained in the work of Vidyaranya. Though the descriptions of ragas are elaborate in that their angas like Akshiptika, Vidari, Vartani, Sthayi etc., are detailed, their practical value, whatever their historical significance, is next to nothing. In the sruti and svara chapters there are again the same confusion and misunderstanding that we find in other writers. The chapters take us no further.

From the standpoint of practical music the Sangitaratnakara is equally disappointing. Its raga chapters are hardly intelligible in the light of modern experience. The names of some of our ragas are there, but there is no knowing that they signify the same modes. It is possible, however, to reconstruct some at least of those ragas by patient research. The sruti-svara chapters are again mystifying, as eminent scholars have in their interpretation come to opposite conclusions, some holding the srutis are equal intervals, others, that they are unequal intervals. On the question of srutis, I have no doubt that the best interpretation of the ancient texts can be given only by those scholars who in addition to their mastery of practical music are well versed in vina and have a thorough grasp of accoustics, and a knowledge of western scientific appliances used in measuring the pitch of sounds. It is no disparagement to the ancient writers that they had not the benefit of modern apparatus of science. In the absence of these aids their experiments or rather the descriptions of those experiments cannot but be vague. It is true the device for determining the srutis elaborated in the Ratnakara no less than in other works would seem to lend colour to the theory of equal intervals. If the author supposed the reader would simply read the descriptions and form an estimate of the srutis, the experiments by themselves would have been regarded as unsatisfac-

tory. The author was right in assuming that the reader, competent in this behalf, would himself conduct the experiment in which case there was no doubt of a correct comprehension of srutis would be arrived at. Supposing a series of progressive increases in pitch is prescribed in a particular case, it may not matter even if you imply equality of progressions. How can you be sure yourself that your increases in pitch will in all cases be exactly equal. If the author of the experiment had not the facility to convey his ideas of the exact pitch of each increase, he was equally certain the experimenter was similarly devoid of the means of making exactly equal progressions. The progressions, therefore, could only be more or less equal ; this is exactly the case in any scale of just intonation and must be presumed to be the meaning of the authors of the experiment of sarana chatustaya for example. If the intervals are more or less equal its precise magnitude is to be determined by the trained ear of the expert. One may talk of 22 srutis as equal intervals, but they can never be demonstrated as such, if any the least regard is to be had for consonance as the inviolable foundation of all civilized musical systems.

After this brief review of the first of the two important parts one dealing with srutis and svaras and the other with melas and ragas of the works of Bharata, Matanga, Sarngadeva, Raghunathanaik, and Venkatamakhi which may be deemed the great landmarks in the history of Indian music, it is worth our consideration to study the raga chapters of the Saramrita. The sruti and svara chapters are indeed interesting but they disclose the same errors as the works of the previous writers. The raga chapters stand on a different footing. Tulajendra professes to describe the ragas as they were current in his days. The form of those ragas could not have substantially changed during the generation or two after which the great trinity thrilled the world with their soul stirring compositions which have come down to us through accredited sishya parampara. Of the classical treatises maintaining a continuity of tradition, the Saramrita comes nearest to the music of modern epoch and is therefore of particular interest to us.

Tulajendra begins the raga chapters with a brief description of the nature of raga on the authority of Bharata and Matanga. The latter, it need hardly be said, is the writer most often quoted in the discussions relating to ragas. Ragas are of many kinds; they are born of scales and their purpose is to create a pleasurable feeling in the minds of the hearers. The traditional description of a raga is given as a musical rendering beautified by sounds of different pitches giving pleasure to the mind of listeners. It is characterised by svara varna. Varna is defined as ganakriya. Svara varna therefore means singing notes of different pitches. Raga in general parlance may mean many things but by convention in Music it signifies a combination of different notes producing a pleasing effect.

Ragas according to traditional classifications fall into ten divisions. The first six divisions from Grama ragas to Antarabhasha long ago ceased to be current. Only the four kinds beginning from Raganga existed on earth. The Ragangas are those which assume the complexion of ragas derived from the Gramas. The ragas partaking the character of the old Bhashas are known as Bhashangas. Kriyangas are those which produce a powerful appeal to such emotions as Karuna, Utshaha, Soka etc. Upangas take after the Angachaya. You will find that these explanations of the term Raganga, Bhashanga, Kriyanga and Upanga are entirely different from what you learn of them from the Sampradaya pradarsani or other more recent publications. It is, indeed, necessary that you must have a correct notion of how these terms were used by classical writers. The meaning now attached to these terms has no basis in the works of anthoritative writers.

After stating that scales which give rise to ragas are themselves derived from Gramas, Tulajendra discusses the practicability of the three Gramas. He denies that Gandhara Grama could ever have existed on earth. He wonders how the Madhyama Grama which had no true panchama could ever have been accepted as a singable group of notes. He comes to the conclusion that all the ragas which musicians sing proceed only from Shadja Grama, and that Shadja Grama is the only important one for our con-

sideration. Though a minute discussion of the question of the nature of Gramas is outside the scope of these lectures, I cannot help observing that few writers or theorists have correctly understood the scope or character of Gramas. It should not be forgotten that Gramas were the means of obtaining groups of notes with different intervals. A set of seven notes forming a Grama yielded different order of intervals according to the different notes which began the series of seven notes. These different orders of intervals were the murchanas which gave rise to jatis which later evolved into ragas. A Grama could not therefore give rise to more than seven jatis. If another set of seven notes could be formed into a new Grama, then it would be possible to get yet seven more different order of intervals giving us seven further jatis. It is this necessity that diminished the magnitude of interval of panchama of the Shadja Grama and produced the Madhyama Grama. Gandhara Grama was indeed an attempt in the same direction, and I shall advert to it presently. It should not be overlooked that there were other Gramas like Grama Sadharanam employing Antara and Kakali svaras which provided yet other scales as basis of new ragas. When as the result of the Grama-murchana-paddhati numerous scales were derived, the formulation of one complete scale with twelve semitonal intervals became a simple matter. That this consummation was reached even during the time of Bharata is more than probable. There seems to be little doubt that, at any rate, in actual practice and experience there was only one uniform scale of twelve notes, typifying twelve svarasthanas, though writers on theory continued to cling to the Grama and shut their eyes to what was happening in practice. For centuries past, even as it prevails today, there was only one gamut out of which by means of selection numerous saptakas could be formed. This gamut of twelve semitones comprehends and includes within itself all the scales that were based on the different Gramas as well as other scales not germane to the Grama system. Venkatamakhi's melas are based on it. More scales than seventy-two could be obtained if the principle of selection of notes enunciated by him should be departed from. In fact some ragas like the

lalit of the Hindustani system have no place in Venkatamakhi's melas though they are, indeed, derivable from a gamut of twelve semitones. The claim of Venkatamakhi that his system of melas could not be improved upon can be justified only in a limited sense, that is on the assumption of retaining his principle of selecting notes. He was on firmer ground when he questioned Sarngadeva's statement that there were twelve vikrita svaras in addition to seven suddha svaras. His assertion that there are only five vikrita notes in addition to seven suddha notes is based on truth and reality in as much as it is a clear recognition of the existence of only twelve notes in the scale. The distinction however of notes as suddha and vikrita had lost not only the original significance, but all significance whatever even during his time. The formulation of seventy-two melas by him is the result of his comprehension of the inexorable logic of the twelve-note gamut. The scheme even according to him was only an abstraction though all-inclusive in character. It is the product of his metaphysical reasoning than of experiential reality. Whatever the practical value of the mela system in its entirety, it has come to stay as the foundational fact in modern Carnatic music. Practical musicians of the highest order at all times would however prefer to render only those ragas which have been traditionally handed down and are celebrated in Gita, Thaya, Prabhanda and Alapa. Great master composers like Tyagaraja or Dikshita could lay hold of the most unpromising scales and turn them into shapes of beauty in their compositions but as melodies they can seldom exist outside the pieces. Attempts at their independent rendering would too often resemble svara exercises, with little or no prospect of imparting rakti.

The gamut of twelve notes is the most outstanding achievement which practical music has to its credit, and which lakshana could not in effect ignore notwithstanding the indiscriminate use of such terms as Gramas and vikrita svaras. It is well to remember that each of these notes is separated by an interval which for all practical purposes may be termed a semitone. This interval is not absolutely equal in all cases. There are slight variations, which, however, are not of sufficient magnitude to

deprive either by their addition or diminution the said interval of its semitonal character. This must indeed be the case not only in the Indian system of music but in all other systems which adopt just intonation in preference to equal temperament. Though for the purposes of scale formation these semitonal intervals form the basis, yet in actual rendering of any raga derived from any such particular scale, any of the notes may be sharpened or flattened within the permissible limits of at least a comma or anusruti, in conformity with the spirit and genius of the raga; and such sharpening or flattening does not distort the semitonal property. For instance the interval from sadharana gandhara to antara gandhara is less than that from antara gandhara to suddha madhyama, yet both the intervals are regarded as semitones. The former may be regarded as the mean eka-sruti interval though not however in the strict mathematical sense but approximating to a semitone, and the latter as the typical dvisruti interval. The gamut of twelve semitones of just intonation and high concord will be found to contain ten semitones of dvisruti interval each and two semitones of eka-sruti interval each, thus of twenty-two srutis in all. It must be borne in mind that individual srutis as such do not provide a basis for scale or mela formation. Where in the series of srutis any two of them are not separated by an interval of the magnitude of a semitone they are grouped and taken together to form one of the svarasthanas. Thus the twelve notes are only representative of the twelve svarasthanas. The srutis in a svarasthana are not to be rendered successively but selectively according to usage. It is this rule that effects the most rational synthesis between the system of srutis and svarasthanas. There may be twenty-two srutis or even more but they shall be so grouped as to form twelve sthanas only and these sthanas alone shall be considered in the derivation of melas.

Even a passing reference to the existence of more srutis than twenty-two renders it necessary that certain erroneous notions concerning them be dispelled. The statement as to their definite number was perhaps first authoritatively mentioned when the value of the notes of the classic suddha saptaka was

given as four srutis each for sa, ma and pa, two srutis each for ga and ni and three srutis each for ri and dha. Then the terms four srutis, three srutis and two srutis were used as simply measurements of the magnitude of intervals and not as groups of singable notes individually. When other notes than the classic seven emerged they came to be treated as vikrita svaras with intervals different from their classical counterpart. Even then not all the twenty-two were deemed as notes. The sruti terminology was uesd only to indicate the altered interval value of vikrita notes. It is interesting to note that according to the conception of svaras as obtained in the ancient and mediaeval periods, the character thereof changed not only when they increased or diminished in pitch, but also when their pitch being the same their interval with reference to the preceding note was reduced or enlarged by the latter note becoming higher or lower in pitch. For instance the madhyama was regarded a vikrita svara when its pitch increased to what we now call pratimadhyama. This is plain enough; but what is extraordinary according to modern notions is that suddha madhyama though it retained its original pitch, ceased to be a suddha svara when the suddha gandhara took more srutis and became antara. Thus the quality of a note changed when its interval from the preceding note was varied and this quality was always measured in terms of the number of srutis forming the interval. The srutis were regarded during the said epochs as units of measurement. Of all the intervals that between ma and pa was best understood and appreciated This was later on assessed at what came to be known as a chatussruti. In all probability the ancient scale was formed only by means of measurements with chatussruti interval. When the rishabha and dhaivata underwent slight flattening their intervals naturally being less than full chatussruti were valued at trisruti. The intervals of gandhara and nishada which were found to be even less were named dvisruti. The fundamental, dominant and sub-dominant continued to maintain their full interval. It should not be supposed that the numbers expressed in these intervals were in any sense strictly mathematical in their connotation. The trisruti did not mean an interval exactly $\frac{3}{4}$ of a chatussruti nor even that any three successive srutis

in the gamut formed always a trisruti. Twenty-two srutis represented the summation of the intervals of the sapta svaras. Any scale could be taken, yet the total value of the intervals of its notes could only be twenty-two on the principle of classic measurement. The term twenty-two srutis was not used in the sense of only twenty-two tones or microtones to a Gamut and indeed not at all to imply that the maximum of tones or microtones that are, or possibly can be, used, cannot exceed the number twenty-two. The standpoint of certain practical musicians and even theorists who prefer to adopt a twelve note gamut as the only basis of practical music, is easily understandable. But the views of those who speak of srutis in the sense of microtones that no more than such twenty-two little tones can exist in the gamut can scarcely stand scrutiny. The difference between a trisruti and chatussruti is but a comma. The protaganist of a strictly twenty-two sruti gamut must concede that comma is an appreciable interval. It follows then that no formulation of a scheme of srutis in excess of twenty-two can be rejected on the ground of minuteness of interval being too acute for perception. That practical music at all times employed several tones in addition to twenty-two can easily be demonstrated by the aid of appropriate appliances. Every sound can now be photographed and measured. The use of more than twenty-two microtones is undeniable. It is the subtle variation of notes that accounts for difference in ragas even in those cases where identical scales are employed. If it is true that when the twenty-two srutis were first spoken of they were intended less as tones than as distances between tones, it is equally true that in the process of evolution not only did the twenty-two resting places develop into tones, but many intervening positions assumed a similar character. Suppose from the University Building the distance in miles of seven rest houses s, r, g, m, p, d, and n on a certain road be given as four, three, two, four, four, three and two respectively and later these grew a residence at each mile more or less and still later habitations sprang up even within each mile at convenient localities, would you be justified in assuming that because the total distance betweeu the original seven houses was given as twenty-

two miles, these were at first houses at every mile or after the full development of the area, there were not more than twenty-two stations on the road? This is exactly the case with srutis. It is therefore as futile to restrict music as it now obtains to 22 microtones as it is to assert that in the classic period the gamut presented all the twenty-two tones. The problem of srutis should be studied in its historical aspect and their evolution traced in the different periods of growth. When this is done the quarrel over the number of srutis will disappear.

Whatever may be the number of srutis, scales can be formed only on the basis of more or less semitonal intervals. It is the ignorance of this fundamental principle that misled certain text writers to formulate fabulous numbers of melas on the basis of srutis. Scales could be derived only from twelve svarasthanas into which the srutis, of course, are to be grouped. Once the gamut with twelve svarasthanas or notes was evolved the importance of the starting note or the fundamental therein becomes apparent. Different scales could be rendered without the selection of different starting points or notes. Beginning from the first note of the gamut you could by selection from the remaining eleven notes produce any required mela. It was at this point in the History of Music that the fundamental became also the drone. This most remarkable change must have certainly occured about the time of Matanga, and perhaps the rudiments of it might be traced back even to the time of Bharata. This was the greatest revolution in the History of Music and rendered the whole scheme of Gramas with their murchanas obsolete. Tulajendra's observation that ragas of madyama Grama are nowhere to be seen in actual practice and that everywhere only shadja Grama is to be found is questionable as a statement of fact. All that may be said is that madhyama Grama as a foundation for scale building and therefore for raga emanation has disappeared being an old outworn clumsy device in the face of the gamut of the all embracing twelve notes. But the ragas originally derived from the madhyama Grama have not disappeared, only they are now traced not to the madhyama Grama but to the appropriate scales of the modern gamut. The ragas exist, only the Grama is discarded as such. Equally open to

question is the latter part of the statement that only shadja Grama now exists and that all ragas are to be based on it. If the madhyama Grama as'an agency of scale production became effete, equally did the shadja Grama as such become moribund. Shadja Grama is now but one of the many scales and all ragas which were originally treated as derived from it are to be related only to the single gamut now current. The early elimination of gandhara Grama even during the epochs when the other two Gramas reigned, cannot be taken to imply that the ragas attributable to it cannot be got out of the gamut as it exists today. None of the Gramas has in a sense disappeared. Everyone of them has been absorbed in the present gamut. If some Gramas yielded fine scales and others disagreeable ones, now the modern gamut does both, as give for instance Kanakangi and Sankarabharana.

In the foregoing observations relative to srutis and Gramas, it is not my intention, if fair criticism is not to be mistaken, to condemn the views of the writers whose works have earned the merit of authority but to draw pointed attention to the fact that mere textual paraphrase of verses is not only inadequate but too often misleading, and that only a realistic interpretation, the fruit of rich experience and fine historical sense, can reveal the true meaning of the passages canvassed. No text writer or critic seems to be tired of saying that gandhara Grama disappeared from earth and that it exists only in heaven. I have grave doubts whether gandhara Grama was ever sought to be visualised by them even on the basis of sruti values of svaras thereof as given in classic works. Gandhara Grama was a later device than shadja Grama and perhaps also later than madhyama Grama. The sruti value of its svaras are given with reference to shadja Grama as is done in the case of madhyama Grama. This one circumstance alone is enough to disprove the statement that gandhara Grama is older than shadja Grama. As has already been stated Gramas were methods employed to obtain new scales and as shadja Grama could not yield more than seven scales, new Gramas were formed by altering the sruti value of notes. The two Gramas were thus deliberate subsequent attempts to found new basis for further multiplying scales. In the

madhyama Grama the panchama is said to move from its ordained sruti to the one next below it, that is the svopantya sruti. The altered panchama is sometimes spoken of as trisruti panchama; but the precise statement simply is that it occupies its third sruti instead of the fourth. The difference in the language becomes significant when it is perceived that in the scale of twenty-two srutis derived on any principle other than absolute equality of them all, any three srutis do not necessarily mean together a trisruti interval which in a scheme of just intonation by means of samvada dvaya, is only a comma short of the chatussruti or full major tone. If the panchama is flattened only by a comma, a different Grama or group of notes cannot arise, for a comma cannot be taken as measure for svarasthana. Practical interpretation of svopantya sruti will mean the third sruti after suddha madhyama which is nearly halfway between suddha madhyama and panchama. In other words, employing modern terminology we should say assuming that shadja even in the altered scale is the fundamental, panchama disappears and prati madhyama emerges. This change is assumed to disqualify the madhyama Grama for generating ragas. Even Tulajendra is of opinion that the absence of a consonant fifth disentitles the scale from receiving any consideration. Tulajendra seems to overlook that a Grama exactly as such need not be rendered, that it is primarily meant to furnish murchanas and that in some of the murchanas not beginning with shadja, scales with a true fifth could be had. Taking the very first murchana of it, *m, p, d, n, s, r, g*, where *p* is but the prati madhyama, it will be found to give a jati which is the pre-raga version of Vegavahini and modern Chakravaka. Other murchanas could be shown to be the predecessors of well-known current ragas. Is it not extraordinary to hold that no raga based on madhyama grama now exists in practice?

It is, indeed, regrettable that Tulajendra does not deem it fit to discuss the gandhara Grama. He is content to despatch it to heaven. It is curious that writers on theory should fight shy of it. The Sangitasudha and the Chaturdandiprakasika give a brief indication of its notes. I am afraid the authors of these works have not cared to envisage the Grama whose srutis they

enumerate. It is not however until the Grama is formed in fact that any statement regarding its validity will be of significance. The description of the srutis of its svaras has to be interpreted with reference to the shadja Grama the best known of the three gramas.

"*Rimayoh srutimekaikam gandharascha samasritah*
Pa-srutim dho nishadastu dha-srutim sa-srutim sritah."

The verses defining the gandhara Grama, according to the two works above referred to, say that therein the gandhara takes a sruti each from *ri* and *ma*, the dhaivata takes the sruti of *pa* and Nishada takes a sruti from *dha* and *sa*. If the gandhara should take a sruti from *ri*, the character of *ri* must become dvisruti and if gandhara is to take a sruti from *ma* also it has to rise by one sruti and become sadharana gandhara. As the dhaivata is to take a sruti of *pa*, it follows that *pa* has to go down and become pratimadhyama. Next since Nishada takes one sruti from *dha* and *sa*, *dha* has to go down and become dvisruti dhaivata and nishada has to ascend one sruti and become Kaisiki Nishada. Enumerating the svaras of Gandhara grama according to modern terminology we have shadja, suddha rishaba, sadharana gandhara, suddha madhyama, prati-madhyama, suddha dhaivata and Kaisiki nishada. It is difficult to conceive how Subbarama Dikshitar assigned to the svaras of gandhara Grama the following sruti values: four srutis for nishada, and three srutis for each of the six other svaras. The condemnation of gandhara Grama is entirely due to a misapprehension of the sruti values of its notes. If my interpretation of their values is correct the Grama would be the source of many beautiful scales and murchanas. Some of the murchanas derived from it would, except for the difference of a comma in respect of some of the notes (which indeed will not matter in scale formations), be indentical with the murchanas of other Gramas in the matter of interval ratios. The murchanas derived from it are all to be found in shadja *Grama* also. In fact from the point of view of scale production the gandhara Grama as envisaged by me is identical with shadja Grama. For instance the murchana *ga, ma, pa, ḍha, ni, sa, ri* (where *pa* is only prati-madhyama) gives

the same scale as *sa, ri, ga, ma, pa, dha, ni* of shadja Grama. The note intervals being the same the Gramas are bound to be identical; only the identical murchanas would begin with different notes. Herein is the real reason for the disappearance of the gandhara Grama, if merger could be termed disappearance. When all the twelve svarasthanas were clearly apprehended there was no use for the Grama system and one uniform gamut starting with *sa* as the fundamental established itself. As the gamut begins with *sa*, writers on theory are still under an illusion that the modern gamut is shadja Grama itself. In fact all Gramas were absorbed in the present gamut. It should not be supposed that the evolution of a twelve note gamut was a simple matter. All writers from Sarngadeva to Ramamatya had vague notions regarding Vikrita svaras. Some declared them to be twelve, others, seven. If the mistake in comfounding the svara names with actual svaras be eliminated the vikrita notes were only five. Ahobala uses twenty-nine names though in actual fact his notes did not exceed twelve. Venkatamakhi's greatest service to the science of Music lay in his unambiguous declaration that there were only twelve notes in the gamut. In truth it is the clear perception of this cardinal fact that enabled him to formulate his mela scheme, though of late doubts have been cast about his being the real and original author of the scheme of seventy-two melas and the nomenclature attributed to him.

Describing shadja as the first note on which all music starts, Tulajendra calls the present gamut shadja Grama. It is certainly not shadja Grama in the classical sense. It may be taken to signify that shadja is the fundamental note of the gamut. That all music starts from shadja can only be taken to mean that it starts either actually or constructively. When a rendering does not begin with shadja, but some other note, yet the pitch of that other note is determined only by its relation to shadja which is present in the drone or conceived in the mind. Then Tulajendra describes the ten lakshanas of ragas. The old jatis had thirteen lakshanas which became reduced to ten when ragas emerged. There was a time when even jatis had only ten lakshanas, but three more were added by way of embellishments.

The ten lakshanas of ragas are more survivals of jati lakshana than indispensable attributes of a raga. I do not wish to go into a detailed discussion of these lakshanas as any common text book on music describes them. The rise of the fundamental as the supreme basis of our musical system has rendered most of these lakshanas obsolete. Graha and Nyasa svaras, except perhaps in rare cases, are now identified with shadja. Unless particular notes are specified even Amsa svara may be taken to be shadja. In certain well-known ragas as now current the Amsa svaras do exist apart from shadja. Who can fail to recognise that in Arabhi, the rishabha is an Amsa svara, sometimes also called Jiva svara? The Jiva svara naturally takes the character of bahutva. In addition to the Jiva or Amsa svara other notes may have bahutva like panchama in Arabhi. Alpatva, the opposite of bahutva has also application to modern music. Nishada of the same raga Arabhi is an example of alpatva. It cannot be said that tara and mandra are present in all ragas now current. Punnagavarali, Nadanamakriya, Navaroz and Kuranji are some examples of ragas having no tarasthayi sanchara. Ragas like Anandabhairavi have no sanchara below mandra Nishada. It is very seldom you come across a raga which does not at least touch mandra nishada or the appropriate note of the raga next below madhya shadja. It cannot on this account be asserted that such ragas have mandra sanchara. The practice of decending up to mandra nishada where otherwise the raga has no mandra sanchara is perhaps a surviving relic of the period when the range of madhya shadja extended up to and included mandra kaisiki nishada. This is the reason why, when ragas exist without any tarasthayi sanchara at all, very few ragas are found to exist which do not go down even to mandra nishada. As for nyasa, it is for most ragas as in the case of graha, shadja itself. Apanyasa as intermediate ending note, sanyasa as the final note of the initial part and vinyasa as the closing note of the subdivisions of the first portions do not apply to modern ragas in all their strictness. In the alapana as it takes place at present a good deal of liberty is allowed to the musician, though it cannot be doubted that an artiste who desires to produce effect will ordinarily use the panchama,

suddha madhyama, antara gandhara or other notes of high concord as ending notes of intervening sections of the raga provided those notes are appropriate to the raga ; nor can he avoid the frequent employment of the vadi-samvadi relationship to heighten the beauty of the alapana. The trayodasa lakshanas of jatis were themselves the survivals of the grama period. It is hardly to be expected that ten out of those thirteen, much less the thirteen lakshanas would be respected in the case of ragas. Treatises on music continued to enumerate the classic lakshanas while the practice even at its best found they were honoured more in the breach than in the observance. The statement that Grama ragas long ago ceased to exist and that everywhere only Desi music prevailed, has again to be understood in the same way as we understood what was meant by the disappearance of the gramas. The strict rules relating to the lakshana and elaboration of ragas came to bo ignored, and in fact the very Grama ragas transformed themselves into desi ragas. The term desi now means 'not native to the soil', that is, outlandish. Formerly it meant freedom from the restraints of strict sastraic orthodoxy. Nowhere is it possible for extended practice of ages to confirm to original laws first formulated. This departure in usage was termed desi. It is needless to say that the usage of today becomes the grammar of tomorrow. It is remarkable, however, that when the freedom in the matter of rendering the ragas is almost in some respects unlimited, their character and complextion have changed very little during the last five hundred years. The Bhairavi and Sankarabharana of this age are precisely the same as they were during the era of Purandaradas. New modes and scales have come into existence, antique types of compositions find little favour now, complicated time-measures have altogether been discarded, the scheme of 108 talas is now a fossil, but not one of the old ragas has changed the form. The freedom of rendering the ragas has made the sastraic lakshanas obsolete. At present a raga is described with reference to its appropriate Mela, Aroha and Avaroha, special or extra note taken by it, characteristic prayogas and comprehensive sancharis. It is needless to point out that a true conception of the raga can be formed only by studying it in the Alapa by competent artistes or in the songs of master composers.

Next Tulajendra mentions the names of svara varieties. Taking the shadja string of the Vina, he discusses the notes of the four frets after the meru. The first can only be rishabha, the last of the fourth always gandhara, while each of the two frets intervening will produce rishabha or gandhara according as it combines with the note above or below it respectively, and instances the case of four brothers of whom the first is always the senior and the last always the junior, while each of the other two is senior or junior according to the brother with whom he is associated. Dhaivata and nishada are similar to rishabha and gandhara in this respect. The fret after suddha madhyama produces what we now call pratimadhyama. Tulajendra criticises Ramamatya for calling this note chyuta panchama madhyàma and Venkatamakhi for calling it Varali madhyama. He himself would prefer to call it Vikrita panchama. It is difficult to see what point there is in this criticism. A mere change in the name of svaras is no explanation of their pitch or character.

Then Tulajendra like the author of Chaturdandiprakasika emphasises that there are only twelve svaras. Of these seven are suddha svaras and five vikritas which are sadharana gandhara, antara gandhara, vikrita panchama, kaisiki nishada and kakali nishada. He is careful to say that suddha gandhara is pancha-sruti rishaba itself, sadharana gandhara is shatsruti rishabha and likewise shudda nishada is same as panchasruti dhaivata, and kaisiki nishada same as shatsruti dhaivata. I have already made clear that these writers mistake the chatusruti rishabha and chatusruti dhaivata for panchasruti rishabha and pancha-sruti dhaivata respectively. The correct names namely chatus-sruti rishabha and chatussruti dhaivata have however been used in practice and also in books at least from the middle of the 19th century.

Tulajendra mentions that the 72 melas of the Chaturdandi prakasika were formulated as a matter of prastara and that in fact only 19 melas existed. He considers that of these 19, Sri raga is the foremost and most auspicious and quotes Somesvara in this behalf. There is no doubt that the glory and sanctity

attaching to this raga is to be attributed, apart from mythology, to its being the oldest of all scales, derived as it was as the first off spring of shadjagrama which was itself the scale of samagana in its oldest phase. The other melas are Suddhanati, Malavagaula, Velavali, Varali, Ramakriya, Sankarabharana, Kambhoji, Bhairavi, Mukhari, Vegavahini, Sindhuramakriya, Hejujji, Samavarali, Vasantabhiravi, Bhinnashadja, Desakshi, Chayanata and Kalyani.

It is refreshing to find Tulajendra does not mention Mukhari first after the fashion of Venkatamakhi, Ramamatya, Pundarika Vitthala and others, though in describing that mela he mentions it as the first. This change may be taken to be sufficient recognition of the disfavour into which the first mela was falling owing to a misunderstanding of its srutis and he is forced to admit the slight variations in rishabha, gandhara, dhaivata and nishada. This is an indication that in inspite of text writers the raga was asserting itself in its proper form.

The author describes Sri raga as an ancient one called variously Grama raga or raganga raga and as the prince of ragas capable of yielding all prosperity. It is a sampurna raga with *sa* as graha, amsa and nyasa. Its notes are suddha shadja, suddha madhyama and sudda panchama, panchasruti rishabha, panchasruti dhaivata, sadharana gandhara and kaisiki nishada. Suddha with respect to shadja and panchama has no meaning at present. The two notes are always suddha and panchasruti should be understood as chatussruti. The character of the notes are those of the modern Kharaharapriya. The derivatives of Sriragamela in addition to Sriraga described above are stated as Kannadagaula, Devagandhari, Salagabhairavi, Suddhadesi, Madhavamanohari, Madhyamagramaraga, Saindhavi, Kapi and Huseni which are sampurnas; Sriranjani, Malavasri, Devamanohari, Jayantasena and Manirangu which are shadavas; and Madhyamadi and Suddha Dhanyasi which are ouduvas.

(To be continued).

MUSIC IN THE ADBHUTA RĀMĀYAṆA

BY

DR. V. RAGHAVAN

The Adbhuta Rāmāyaṇa or the Adbhutottara Rāmāyaṇa or the Adbhutottara kāṇḍa is one of the subsidiary Rāmāyaṇas; it purports to be a work of Vālmīki, spoken to his own pupil Bharadvāja, as an appendix to his Rāmāyaṇa. It is in 27 chapters and has been published by the Veṅkateśvara Press, Bombay and from Benares too. Manuscripts of the work are available in all the parts of the country. In it we find stories of Sītā as a daughter of Rāvaṇa and of the Rāvaṇa of thousand heads. From the religious point of view, the work magnifies the greatness Sītā and contains, in imitation of the Bhagavad Gītā, a philosophical disquisition, expressly stated to be Advaitic, given by Rāma to Hanumān, along with a Viśvarūpadarśana.

Though the legend-elements in this work may be old and current among the masses, the text, in the form in which we have, does not appear to possess any antiquity. It may not be far removed in antiquity from the Adhyātmarāmāyaṇa which Rāmānanda, the great Rāma-cultist of Benares, composed.* The occurrence here of the concept of Rāgas and Rāgiṇis in music shows that the text was composed in some part of North India, during the Rajaput-Muhammedan period.

The work begins to narrate in the story of Sītā's origin in canto five (Sṛṇuṣvātha Sītājanmani kāraṇam). We may ignore the story as explaining the birth of the divine heroine of the Rāmāyaṇa, and interest ourselves in the musical *melieu* through which this story is given to us.

In Tretā yuga there lived a Brahman named Kauśika, a devotee of Vāsudeva and always engaged in the singing of the Names of the Lord (Nāmagānaratas sadā); even while he was eating or resting, he refrained not from singing of the deeds of the Lord (Caritam gāyamānaḥ). He once reached a famous Viṣṇu shrine, Kuśa-sthala, and there sang of Hari, to the accompaniment of the fine

* See Bhaviṣyottarapurāṇa III. iv. 19; also Journal of the Ganganath Jha Research Institute, Vol. I, pt. 2.

rhythm of the cymbals (Tālavalgulayānvitam), manifesting the Mūrcchanās and Śrutis

मूर्छनामूर्छयोगेन श्रुतिमण्डलवेदितम्

When Kauśika was staying in that Viṣṇukṣetra singing of the Lord and maintaining himself by Bhikṣā, there gathered around him eight pupils, a Brahman named Padmākṣa and seven others, Brahmans, Kṣatriyas and Vaiśyas. To the deity of that shrine, a doctor of the place, Mālava by name, was making a daily offering of lamps; and his wife Mālatī, used to wash and keep clean the temple. Mālava and Mālatī listened to the devotional songs of Kauśika and his followers. The entire group, devoted to the Lord, became proficient in music (Gānavidyārthatattvajñāḥ). The reputation of Kauśika's music reached the ears of the local King Kāliṅga who summoned Kauśika to his presence and called upon him and his followers to sing of himself (the king). Kauśika submitted that, barring Hari, his tongue would not utter the name or praise of even gods like Indra; and Kauśika's followers reiterated their master's resolve, and added that they would not also listen to others' praises being sung. The king became angry and asked his own employees to sing forth his own praises so that he might see whether these devotees listened to them or not. The royal panegyrists sang and the devotes plugged their ears. They further thought that as the king was evidently a man of determined will, he might force them eventually to sing his praises, and therefore cut their tongues. This infuriated the king all the more and he had them, Kauśika and his followers, banished from his realm, and confiscated their belongings. The devotees went northwards and in course of time, shuffled off their mortal coil; and they went to Yama's abode.

At that juncture Brahmā commanded the chief gods to fetch Kauśika and his adherents, devoted to Vāsudeva and the singing of His praise

गानयोगेन ये नित्यं पूजयन्ति जनार्दनम्

The gods called out Kauśika and his followers, and with them, sped to the heavens. There, Brahmā welcomed Kauśika and the rest with such regard that the gods themselves felt perturbed. With them, Brahmā went to Viṣṇu's abode, in the Śvetadvīpa. Viṣṇu affectionately called out Kauśika by name and welcomed them all. The Lord commended their devotion through the singing of His praise

मत्कीर्तिश्रवणे युक्ता गानतत्त्वार्थकोविदाः

and bade them all to be counted among the divine beings of the Sādhya class, with permission to call upon Him frequently. He singled out Kauśika and ordered that he would henceforth be the chief among His own permanent attendants, with the name Digbala. Similar favours were shown to the other followers of Kauśika too. Viṣṇu explained to them all that their Gāna, singing of His praise, had brought them this status.

[Canto VI]. The admission of Kauśika to such divine status was duly celebrated there by a great festival, by celestial musicians of sweet articulation and experts on Vīṇā and other instruments.

मधुराक्षरपेशलैः, विपञ्चीगुणतत्त्वज्ञैर्वाद्यविद्याविशारदैः

To listen to this music, Lakṣmī came singing (Gāyamānā). The huge retinue of Lakṣmī roughly handled the gods, Brahmā and the rest, gathered there. The latter felt insulted and retired in anger. The Lord and Devī called Tumburu to their presence and asked him to sing. Tumburu delighted Kauśika, the Lord and the Devī with his manifold Mūrcchanās, sweet song and lute

नानामूर्छाक्षरान्वितम्. जगौ कलपदं, विपञ्चीं चाप्यवादयत्.

Tumburu issued out bearing the honours and presents of the Lord. Nārada was striken with grief and, angry at the honour shown to Tumburu, cursed Lakṣmī whose maids had brushed him aside. The curse was that Lakṣmī must be born on mortal earth and be subject to affront from Rākṣasas.

Having pronounced the curse, Nārada was smitten with remorse. Viṣṇu noted this, came to Nārada and told him " I am not propitiated so much through gifts, penance, sacrifices, or resort to holy waters as through the singing of My Names; by singing My Name and Qualities, one attains My own abode, and Kauśika is an example. I like very much the singing of My Names with Mūrcchanās etc., hence is Tumburu dearer to me than yourself; you also qualify yourself like him in the Murcchanās and Tālas; and if you think so, go to the northern slopes of the Mānasa region where you will find the Owl (Ulūka) named Gānabandhu and learn music from him."

नाहं दानेन तपसा नेज्यया नापि तीर्थतः ।
सन्तुष्यामि द्विजश्रेष्ठ यथा नाम्नां प्रकीर्तनात् ॥
गानेन नामगुणयोः मम सायुज्यमाप्नुयात् ।
निदर्शनं कौशिकोऽत्र गानान्मल्लोकमाप्तवान् ॥

मूर्छनादियुतं गान नाम्नामति मम प्रियम् ।
तुंबुरुस्तत्प्रभावेण प्रियस्त्वत्तोऽपि मे द्विज ॥
मूर्छनातालयोगेन गानेन त्वं तथा भव ।
उलूकं पश्य गत्वा त्वं यदि गाने मतिस्तव ॥
मानसोत्तरशैले तु गानबन्धुरिति स्मृतः ।
तद्गच्छ शीघ्रं शैलेन्द्रं गानवांस्त्वं भविष्यसि ॥

Nārada hastened to the place of Gānabandhu, the Owl. He saw him there in the midst of Gandharvas, Kinnaras, Yakṣas and Apsarasas, teaching music to them all. They were all trained by the Owl and their voices and notes were melodious

गानशिक्षासमापन्नाः, स्निग्धकण्ठस्वराः

Ulūka welcomed and Nārada told him the purpose of his visit and how Kauśika attained the divine status as Viṣṇugaṇa through his Gānayoga

कौशिकाद्याः समासीना गानयोगेन वै हरिम्

how Tumburu was honoured and how himself, Brahmā and other gods were ignored. Nārada added that all his penance, learning etc. did not compare with even a fraction of the greatness of the Gāna of Viṣṇu and that at the instance of the Lord Himself, he had come there to learn music.

यत्तप्तं तु मया तपः ॥
यद्दत्तं यद्धुतं चैव यच्चापि श्रुतमेव हि ।
यदधीतं च, गानस्य कलां नार्हति षोडशीम् ॥
विष्णोर्माहात्म्ययुक्तस्य गानयोगस्य वै ततः । 41–43

Gānabandhu, the Ulūka, told Nārada his own story: There was a king named Bhuvaneśa who performed a number of sacrifices and gave many gifts. He however prohibited in his realm the seeking of the Lord through song of His Praise

न्यवारयत्स्वके राज्ये गानयोगेन केशवम्—

His order was that the Lord should be lauded only with Vedic chant and Brahmans, who bear the Veda, should not sing songs; and that if women sing, let them sing of him, their king, and let minstrels also make songs on him, the king. In that realm, there was one Brahman devotee who repaired secretly to the sands of the river, there worshipped an image of the Lord and sang of the Lord with lute and Tāla.

अगायत हरिं तत्र तालवीणालयान्वितम्

The king came to know of this, confiscated the Brahman's properties and banished him from his realm. The king then died

and became an Owl. The Owl wandered without food and was in great hunger; Yama reminded the Owl of the sin it committed against the Brahman devotee Harimitra who was propitiating the Lord with his music and dance

गीतनाटचलल्योपेतं गायमानम्

that there was nothing greater than the Lord's song which a Brahman can sing

हरेः कीर्तिं विना चान्यद् ब्राह्मणेन नृपोत्तम ।
न गेययोगे मन्तव्यं ॥ 69.

and that it (the Owl) had no other food to feed upon except the corpse of its own previous royal form. Yama said further that after a long time, the Owl would be reborn as a dog, and then regain human birth. While the Owl was feeding on the corpse of its own previous birth, the devotee Harimitra was being borne to the heavens and to him, the Owl continued, it represented its pitiable state. Harimitra excused the ex-king's sin and cancelled the dog-birth too, and what is more, blessed the Owl with Gāna-yoga. "Praise Viṣṇu with song and may your tongue become clearly articulate; become the music-master (Gānācārya) of the gods, Gandharvas, Vidyādharas etc." blessed Harimitra. Such, said the Owl to Nārada, was the story of how he became an Owl and a music teacher.

[Canto VII]. Gānabandhu the Owl asked Nārada to learn music, impressing upon him that neither penance nor other power can endow one with music and that arduous practice alone gave it.

तपसा नैव शक्त्या वा गानविद्या तपोधन ।
तस्माच्छ्रमेण युक्तश्च मत्तस्त्वं गानमाप्नुहि ॥

Nārada accordingly learnt music there in the prescribed manner of practice (Śikṣākrameṇa). The Owl asked Nārada to shed the feeling of shame; one should not feel ashamed if he desires to sing; one should not while singing, shroud or hang down his face, hide himself behind a curtain, swing his arms about, open out his mouth wide, throw out his tongue; be scanning his own limbs, nor closing his eyes; lift up his arms or look upwards; he should lay aside laughter, fear, hunger, tremor, melancholy, mental preoccupation with something else, and thirst; he should not keep Tāla with only one hand.*

* This is mentioned because, probably, there is the danger of the other idle hand executing antics (?).

गानबन्धुस्तमाहेद त्यक्तलज्जो भवाधुना ॥
न कुंठितेन गूढेन नित्यं प्रावरणादिभिः ।
हस्तविक्षेपभावेन व्यादितास्येन चैव हि ॥
निर्यातजिह्वायोगेन न गेयं च कथंचन ।
स्वांगं निरीक्षमाणेन परमप्रेक्षता तथा ॥
न गायेदूर्ध्वबाहुश्च नोर्ध्वदृष्टिः कथञ्चन ।
हासो भयं क्षुधा कंपः शोकोऽन्यस्य स्मृतिस्तृषा ॥
नैतानि सप्त रूपाणि गानयोगे महामते ।
नैकहस्तेन शस्येत तालसंघट्टनं मुने ॥

A thousand divine years did Nārada learn music, following these precepts. Then he became proficient in the singing, playing on the Vīṇā and in the differentiation of śrutis. Nārada learnt, by the different permutations of svara combinations, thousands of modes of singing.*

ततस्समस्तसंपन्नो गीतप्रस्तावकादिषु ।
विपञ्चयादिषु संपन्नः सर्वस्वरविभागवित् ॥
अयुतानि च षट्त्रिंशत् सहस्राणि शतानि च ।
स्वराणां भेदयोगेन ज्ञातवान् मुनिसत्तमः ॥ 14–15.

Nārada praised the Owl for his teaching and blessed him that in his next birth, he would be the divine kite, Garuḍa, and finally attain salvation through the singing of the Lord's glory.

From there, Nārada hurried to Tumburu to vanquish him in music. But what greeted him at the entrance to Tumburu's house! Mangled shapes of male and female forms, some handless, some legless, some disfigured in face or body, decapitated, and so on! Nārada asked them who they were and they replied "We are the Rāgas or Rāgiṇīs, whose limbs were maimed when you sang without cohesion; because you sing, we suffer thus; we are here for Tumburu's music to get restored to our form, but again and again, you murder us."

त्वया कृत्ताङ्गका वयम् ।
वयं रागाश्च रागिण्यः गानेन भिन्नसंधिना ॥
भवता गीयते यर्हि तद्व्यवस्थेदृशी हि नः ।
पुनस्तुंबुरुगानेन छिन्नभिन्नप्ररोहणम् ॥
तुंबुरुर्जीवयत्येष त्वं मारयासि नारद । 26–8

* These refer to Rāgas; the number mentioned is not clear.

Nārada felt scandalised and went to Viṣṇu. Viṣṇu told Nārada that all his practice at the feet of the Owl Gānabandhu could not make him a master of music, and that if Nārada would again come to Him during His incarnation as Kṛṣṇa, he would complete his musical training. He also asked Nārada to continue his practice properly till that time with the Devas and Gandharvas. From that time Nārada moved about with his Vīṇā on his shoulders playing on it and singing of the Lord. He visited Brahma's abode and won the praise of Hāhā and Hūhū, two Gandharvas who were the musicians in attendance there. He once passed through Tumburu's residence without being seen by anybody; there he saw the seven *Śvaras* in their forms as Divine Damsels and became ashamed at his own music.

सुरकन्याश्च तत्रस्थाः षड्जाद्याः सहध (दे ?) वताः ।
व्रीडितो भगवान् दृष्ट्वा निर्गतश्च ससत्वरम ॥ 43-4.

He therefore practised all the more assiduously. After a long time, the Lord incarnated as Kṛṣṇa and Nārada came to Mt. Raivataka to see the seven damsels personifying the seven Svaras. Kṛṣṇa who was there asked Jāmbavatī, His spouse, to teach Nārada vocal and Vīṇā music. She taught Nārada for a year. Then again, Kṛṣṇa put Nārada under the tuition of Satyabhāmā. Then again. Kṛṣṇa directed him to Rukmiṇī's mansion; Nārada sang there and the servantmaids there remarked that though Nāradā sang, he does not know the Svaras.

उक्तोऽसौ गायमानोऽपि न स्वरं वेत्सि वै मुने । 53.

Then Rukmiṇī taught Nārada. Even then the Svara-damsels (Svarāṅganās) would not present themselves on his strings.

न तु स्वरांगनाः प्राप तन्त्रीयोगे महामुनिः । 54.

Kṛṣṇa Himself then taught Nārada whereupon Nārada could bring forth the personified forms of the Svaras; and bliss such as of the Brahman was realised by Nārada.

कृष्णदत्तेन गानेन तस्यायाताः स्वराङ्गनाः ।
ब्रह्मानन्दः समभवन्नारदस्य च चेतसि ॥

When this realisation came, his hate and jealously towards Tumburu vanished and the Divine sage verily danced in joy. The Lord asked him to be singing the time-honoured music in His presence.

प्राचीनगानयोगेन गायस्व मम सन्निधौ ।

Nārada propitiated Śiva afterwards with his music. He was now an expert of the srutis.

श्रुतिजातिविशारदः

The story is wound up with the statement that the singing of the Lord's praise gives one the Sāyujya of the Lord.

गायमानोऽनिशं द्विज । हरेः सायुज्यमाप्नोति ।

In Vol. IX, pp. 37-39 of this Journal, I gave one version of the story of Nārada ruining the Rāga-forms and thereby mutilating their respective divine bodies, as narrated in the Bṛhaddharma-purāṇa; here is a story in another purāṇic compilation making use of the same theme, but in a briefer manner.

Works like the Adhyātma Rāmāyaṇa and the Adbhuta Rāmāyaṇa are products of the Rāma cult developed by Rāmānanda, Tulasīdās and others; and, to students of Carnatic music history, these works are of significance as furnishing the historical background and the literary antecedents not only to the general Bhakti-mārga that inspired our music-composers, but to the school of Rāma-bhakti and its ramifications to which our greatest composer, Tyāgarāja, belonged. We are familiar in our songs like Nidhisālasukhama and Hiraṇmayīm lakṣmīn āśraye, Hīnamānavāśrayam tyajāmi with a resolute devotion to sing of none else than the Lord which we find in this work in the stories of Kauśika and Harimitra. In fact, the story of Harimitra and his Idol disturbed by the King Bhuvaneśa is similar to the Japyeśa episode in Tyāgayya's life with which some enthusiasts connect the song Nenenduvedagudurā. In numerous pieces, Tyāgayya refers to music as a yoga, and we find in this Adbhuta Rāmāyaṇa the very concept and expression *Gāna Yoga*, and its efficacy being extolled and illustrated.

THE ORIGIN OF SOME RAGAS

BY

PROF. P. SAMBAMOORTHY.

In the realm of music, the urge for finding new scales and ragas is primordial. Various experiments have been carried out by scholars from early times to find new scales. The scale of Sāmagāna paved the way for the development of the scale of sa grāma. The cycles of Fifths and Fourths were worked out to the limits of their musical possibilities and notes of musical worth discovered. The early occurence of the scale of *Mohana in the history of world music is to be attributed to the fact that the notes constituting that scale were those arrived at in the first four stages of the cycle of Fifths. The method of deriving new scales by the process of modal shift of tonic was known to scholars of ancient India, Arabic, Greece and Rome. Whereas other nations stopped with a limited application of this principle, it was left to the Indian genius to explore the full possibilities of this process and discover many scales of musical value. Scales which had aesthetic charm in them alone were retained and the rest discarded as useless. Indian music has now a rich array of scales of the heptatonic and transilient types and many of them are almost unknown to other musical systems.

A raga is a musical organism. It has its birth and growth and in a few cases, death as well. Ragas like Sankarabharana, Kambhoji and Bhairavi are destined to live for all the times. Some ragas live for a few centuries or for a few decades and die, Ragas like Manjīsa bhairavi, Koṇḍa Melahari and Mukhāri pantu were in vogue some centuries back but are now clean forgotten. Once a raga is created, it gradually attains its full stature by being nourished by musical geniuses. The full melodic form of a

* It is possible that in the *harp-age*, the frequencies of *ga* and *dha* of this scale were 81|64 and 27|16 respectively—the note 27|16 being the correct Fifth of the chatussruti rishabha (9|8 which itself is the Panchama of Panchama), and the note 81|64, (Pythagorean major third) being the correct Fifth of the chatussruti dhaivata. But in later times when all music came to be performed to one tonic note, the stable note antara gāndhāra (the Fifth harmonic) asserted itself and came to stay in Mohana. Its samvadi svara 5|3 likewise came to stay. It is therefore logical and natural to classify Mohana under Harikambhoji rather than under the Sankarabharana of the Kalyāni melas.

raga is not realised until after a long period of ratiocination and analytical study. The *rakti-hina* prayogas are weeded out and the *rakti-yuta* prayogas retained, codified and presented in *Katakas* of Raga lexicons. These Katakas give *in extenso* all the well-sounding and admissible phrases in a raga. The process of weighing the melodic worth of phrases in a raga is sometimes referred to as the *sphutam of the raga.* Many scholars and composers have had their share in completing and perfecting the melodic picture of the known ragas. If we are now in a position to make alapanas of some ragas for some hours at a stretch, it is because of the fact that such a thing was made possible by the efforts of geniuses in the past. To our aural sense, even tiny ragas like Karnāṭaka byāg, Dilīpakam and Mānji are distinct entities and compositions in them appear as carefully designed, delicately carved and attractively decorated statues.

Manuscripts containing elaborately developed tānas for ghana ragas and rakti ragas exist and these are cited as authorities whenever the question arises whether a particular phrase is admissible in a raga, or not.

It may be mentioned in passing that the idea of a raga perhaps first originated with the instrumentalist who provided accompaniment to the reciter of the vedic hymns. During the latter's moments of rest, the accompanist voluntarily played some phrases relevant to the music of his principal. These phrases which did not figure in the musical setting of the vedic hymns, helped him to realise that his supplementary music, considered along with the dhātu of his principal's music emphasised the fact that apart from the simple phrases used in the vedic chants, the scale itself admitted of a wider treatment. The idea of the melodic individuality of a jāti (raga in ancient music) gradually sprang into existence and the ten factors or lakshanas that contributed to the melodic individuality of a jāti were gradually perceived.

The murchhanās of *sa grama* suggested the following scales, with Perfect Fifths; Sankarābharana, Nathabhairavi, Harikāmbhōji, Kalyāṇi and Tōḍi. The avarohana rendering of the madhyama murchhanā of ma grama revealed the Harikāmbhōji scale and this was the suddha mela of ancient Tamil Music. The scale of Pantuvarāḷi (Tamil paṇ *Sādāri*) was perhaps the second prati madhyama raga to come to the cognizance of man. The early harpist who was already aware of the semitonal interval tuned the

strings above sa and pa (the two consonant notes) to notes which were a semi-tone above these two notes. Likewise the two strings below sa and pa were respectively tuned to notes which were a semitone below these two samvādi svaras. The gāndhāra string was tuned to the dominant fifth harmonic. The strings thus tuned gave the Pantuvarāli scale—the Ramakriya of Sanskritic nomenclature. The corresponding suddha madhyama scale was later thought of and the Mayamalavagaula was the logical sequence.

In the history of South Indian music, a few of the interesting ragas arrived at by the application of the process of modal shift of tonic to known ragas were:—

(1) Sālagabhairavi with the *ni* of Dhanyāsi as the tonic note.

(2) Nāgasvarāvali with the *pa* of Hamsadhvani as the tonic note.

(3) Valaji, with the *ma* of Abhogi as the tonic note.

(4) Budhamanōhari with the *mā* of Kuntalavarāli as the tonic note.

(5) Pushpalatika, with the *ni* of Suddha Tōḍi as the tonic note.

(6) Ābheri with the *ri* of Ārabhi as the tonic note.

The second method adopted for finding new scales and ragas was by the re-distribution or re-allocation of the srutis (i.e. by flattening or sharpening the pitch) of one or two notes of known scales or ragas. The clue for this method was got from an analytical study of the six murchhanās of sa grama.

With the emergence of the concept of ārohaṇa and avarōhana as a factor in rāga lakshaṇa and with the enunciation of the scheme of 72 melas in the 17th century, fresh possibilities arose. A particular *ārohaṇa-avarōhaṇa pattern* was taken up and its possibilities under different melas explored. The inspiration for this idea was got from pairs of ragas with a common *ārohaṇa-avarōhaṇa* pattern, like Mohana and Revaguptị; and Sāvēri and Yadukulakāmbhōji. Useless ragas were discarded and the melodically lustrous ones retained and named and their sanchāras carefully worked out. Thus the Dhanyāsi pattern (s g m p n ṡ—ṡ n d p m g r s) revealed Mallikāvasantam, under Māyāmālavagaula; Pallavi Seshayyar has composed a beautiful Kriti in Mallikāvasantam. The Kedaragaula pattern (s r m p n ṡ—ṡ n d

p m g r s) suggested Gauri under Māyāmālavagaula and Kāṇḍajvalana under Kāmavardhani. The Lalita pattern (s r g m d n s—s n d m g r s) suggested the Śrīranjani under Kharaharapriya and Hamsānandi under Gamanaśrama. The Suddha desi pattern (s r m p d n ṡ—ṡ n d p m g r s) suggested the Kāpināráyaṇi under Harikāmbhōji. The Suddha Sīmantini pattern (s r g m p d ṡ—ṡ d p m g r s) suggested the Chandrajyoti under the 41st Mela and Vijayanāgara under the 58th mela. Tiruvattiyur Tyagayyar has composed a beautiful Kriti in Vijayanāgari raga. (See his *Stnkirtana Ratnāvali,* P. 126). Bilahari suggested the Mechabauli under mela 15; Bauli suggested Srimani under the Ratnāngi mela, and Kalagada suggested the Malayamarutam (16) and Kandarpamanohari (5).

The fourth method adopted for the finding new ragas was by thinking of the prati madhyama parallels to known suddha madhyama ragas and *vice versa.* Thus Kāmbhōji (s r g m p d ṡ—ṡ n d p m g r s) paved the way for Bhūshāvali under Vāchaspati; and Mandāri (s r g m p n ṡ—ṡ n p m g r s) paved the way for Krishṇavēni under Māyamālavagaula.

The fifth method adopted for finding new raga was to take a raga and exchange its ārohaṇa for the avarōhaṇa and its avarōhaṇa for the ārohaṇa. This is possible only in non-symmetrical ragas. Thus Bilahari (s r g p d ṡ—ṡ n d p m g r s) paved the way for Garuḍadhvani (s r g m p d ṡ—ṡ d p g r s) both being janyas of the same mela. The ārohaṇa and avarōhaṇa of Garuḍadhvani may be described as the *viloma-Krama version* of the ārohaṇa and Avarōhaṇa of Bilahari. Gauri and Ardhāmbari are another pair of similar ragas.

The sixth method adopted for finding new ragas was to take the ārohaṇa of t known raga and the avarōhaṇa of another known raga and combine them. Mōhana Kalyāṇi (s r g p d ṡ—ṡ n d p m g r s) a janya of the 65th mela resulted thus.

Seventhly, the aesthetic beauty of certain vakra patterns of ārohaṇa and avarōhaṇa were recognised and they were suitably combined with non-vakra avarōhaṇas or ārohaṇas and new vakra ragas thus formulated. Thus s g r g m p d ṡ (Begada) and s r g m p d p n ṡ (Nilambari) are beautiful vakra-ārohaṇa patterns; and ṡ n p m r g m r s (Gault) and ṡ n d n p m g r s (Dīpaka) are beautiful vakra-avarōhaṇa patterns. Umābharaṇam and Janaranjani were thus evolved.

There are instances of minor vakra ragas having suggested other interesting vakra ragas. The Kathana Kutuhalam (s r m D n g p ṡ—ṡ n d p m g r s—29) was suggested to Patnam Subrahmanya Iyer by the Kriti *Āvarakutadyamai tōchu* of his Guru Mānambuchāvadi Venkaṭasubbayyar. The raga of this Kriti is Kutuhalam (s r m n d p n ṡ—ṡ n d p m g r s) and is also a janya of the 29th mela. Likewise the raga Svaravēdi, immortalised in the song *Adugō Koluvaiyunnāḍu* was suggested by the raga Svarāvali. Both are janyas of the 28th mela and the ārohana of both is the same (s m g m p n d n ṡ). While the avarōhaṇa of Svarāvali is ṡ n p d m g r s, that of Svaravēdi is ṡ n d n p m g s.

The fact that many of the resultant ragas mentioned above are not mentioned in the medieval works on music is proof of their later origin in the manner mentioned above.

" Ee Menu Jivunaku "
A Pada of Kshetragna in Ghanta, Jhampa.

Edited by Prof. Vissa Appa Rao
and
Vidvan Manchala Jagannatha Rao.

ఘంటారాగము—ఝంపతాళము.

పల్లవి॥ ఈ మేను జీవునకు-నెంతప్రియమాయెన్.

అనుపల్లవి॥ భామ! మామువ్వగో। పాలు కౌగిటలేని॥ ఈ మేను॥

పడతి నేనొకచోట - బ్రాణేశుడొకచోట
నెడబాసి మరునిచే - నిడుమలకులోనైతి
కడలేని విరహాగ్ని - గ్రాగియున్నదిచాల
పుడమిలో వేరెజన్మము - లేదె సుదతి! ఈ మేను॥ 1

మోముజూడమన సైని - మోవియాన నోరూరి
యాము కొన్నప్రేమచే - నసురుసురనుచు
సోముకాకలజిక్కి - సొమ్మసిల్లగమేను
కామినిరో యెడతెగని - కన్నీట నిటులున్న. ఈ మేను॥ 2

కంతుకేళి మువ్వగోపాలు - గలసియున్నది తలచి
వింతలోచి నామనసు - వేవిధములాయెగ
ఇంతిరో విభుసేమ - మీవరకు విననైతి
ఎంతవ్రాత వ్రాసియున్నదో - యింతకుదాళియున్న॥ ఈ మేను॥ 3

ప॥ . స రి । మా మ ॥ గ మ గ మ గ । రి గ రి గ రి ని ॥
. ఈ . । మే ను ॥ జీ . . . . । వు . . . న కు ॥
ని స రి । గా ప మ॥ గ గ రి । రి స స ని ॥
. నెం । త ప్రి .॥ య . . । మా . యెన్॥

2. ని స రి। మా మ ॥ మ ద ప ప మ గ। రి గ రి గ రి ని॥
. ఈ .। మే ను ॥ జీ . . . . . । వు . . . నకు॥
ని ని । స రి గ రి గ మ గ॥ రి గ రి ని। సా రి ని॥
. నెం । త . . . . . ప్రి॥ య . . । మాయెన్॥

3. దా । ద ప ప మ గ ॥ గ గ రి । రి ని ని ॥ ని ని।
ఈ । మే . . . ను ॥ జీ . . । వునకు ॥ . నెం।
స రి గ రి గ మ గ ॥ రి గ రి గ రి ని । సా స।
త . . . . . ప్రి॥ య . . . . . । మాయెన్॥

అం. ప॥ స రి । మ గా॥ మ ప। ద పా॥ మా। ప మా॥
భా .। మమా॥ ము . । వ్వగో॥ పా । లు కౌ॥

గ గ । గ గ ప మ గ రి ॥ దా । ద ప ప మ గ ॥
గి ట । తే . . . . ని ॥ ఈ । మే . . . ను ॥

రి గ రి । రి ని న్ని ॥ సా । సా స ॥
జీ . . । వు న కు ॥ . । . . ॥

చ॥ స రి । ప మ గ గ ॥ రి స । రి ని ని ॥ ని ని । స రి గ
1 . ప డ । తి . నే . ॥ నొ క । చో . ట ॥ . ప్రా । ణే . .
2 . మో . । ము . జా . ॥ డ మ । న సై . ॥ ని మో । వి . .
3 . కంతు । కే . ళిము ॥ వ్యాగో । పా . . ॥ లుగల । సి . .

రి గ మ గ ॥ రి గ రి ని । సా స ॥ స ద ప । మ మ గ
1 . . . శు ॥ డొ . క . । చో ట ॥ . నె డ । బా . .
2 యా . . . ॥ న . నో . । రూ రి ॥ . యా ము । కొ . .
3 యు . . . ॥ న్న . ది . । త ల చి ॥ . వింత । తో . .

గ ॥ గ గ । గ ప మ పా ॥ ప గ గ । గ ప మ ప మ ।
1 సి ॥ మ రు । ని . . చే ॥ . ని డు । మ ల . కు . ।
2 న్న ॥ ప్రే . । మ . . చే ॥ . న సు । రు . . సు . ।
3 చి ॥ నా . । మ . న సు ॥ . వే . । వి ధ . . . ।

ప మ మ ద ప మ । గ గ రి స ॥ స స రి । సా రి ని ॥
1 లో . . . . . । నై . . తి ॥ . క డ । లే ని . ॥
2 ర . . . . . । ను . . చు ॥ . సో . । ము కా . ॥
3 ము . . . . . । లా . . యెన్ ॥ . ఇం । తి రో . ॥

స రి గ రి । గ గ గ ॥ గ రి గ రి ని స రి ప మ ॥ గ రి గ
1 వి . ర . । హా . గ్ని ॥ . గ్రా . । గి . యు . . . ॥ న్న ది . ।
2 క . ల . । జి . క్కి ॥ . సా . । మ్మ . సి . . . ॥ ల్ల గ . ।
3 వి . భు . । సే . మ ॥ . మా . । వ . ర . కు . ॥ వి న . ।

రి స స ॥ స స రి । మ మా ॥ మా । ప మ గ ॥
1 చా . ల ॥ . పు డ । మి లో ॥ వే । రె జ . ॥
2 మే . ను ॥ . కా . । మి ని రో ॥ యె డ । తె గ ని ॥
3 నై . తి ॥ . ఎంత । వ్రాత ॥ వ్రా । సియు . ॥

గ గ గ గ ప మ ప మ ॥ ప మ మ ద ప మ గ రి ।
1 న్మ ము । లే . . . దె . ॥ సు . . . ద . . . ।
2 క . । న్నీ . . . ట . ॥ ని . . . టు . . . ।
3 న్న . । దోయిం . త . ॥ కు . దా . . . . . ।

రీ స ॥ దా । ద ప ప మ గ ॥ రీ । రి ని స ॥
1 తి . ॥ ఈ । మే . . . . ॥ ను । . . . ॥
2 లున్న ॥ ఈ । మే . . . . ॥ ను । . . . ॥
3 ళియున్న ॥ ఈ । మే . . . . ॥ ను । . . . ॥

THE ABHINAYASARASAMPUTA

The text of the Tamil work Abhinayasarasamputa was taken up for serial publication in Vol. III of this journal and was completed in the combined issue of Vos. VI—VIII. Chapter IV of the text which was left out by an oversight is printed here. This chapter called Upamana Chintamani deals with the objects of comparison to help the understanding of the Sahitya of the Padas and Kalpana Abhinaya.

The Academy will shortly be issuing the work in book-form.

அபிநய ஸாரஸம்புடம்

நான்காவதம்சம் உபமான சிந்தாமணி

ஸ்திரீகளுடையவும் புருஷர்களுடையவும் பாதாதிகேச உபமை சொல்லப்படுகிறது.

இந்த உபமையானது அபிநய காலத்தில் சரீர வர்ணனைக்கு உபயோகமாகும்.

ஆபரணமில்லாமல் சரீரத்துக்கும் வித்துவான் இல்லாமல் சபைக்கும் அழகில்லாததுபோல ஒரு பொருளைப்பற்றிப் பேசுங் காலத்தில் சாதாரணமாகக் குறிப்பிடுவதைப் பார்க்கிலும் விசேஷண விசேஷ்யங்களுடன் பிரஸ்தாபித்தால் மெத்த அழகாயிருக்குமென்பது யாவருக்குந் தெரியாத காரியமல்ல.

இப்படிப்பட்ட கருத்துக் கொண்டே பிரபஞ்சோபகாரிகளாயிருக்கும் முன்னோர்கள் செய்திருக்கும் ஒவ்வொரு கிரந்தத்திலும் சரீர அழகைப்பற்றிப் பேசுங்காலத்தில் தனிமையாக அங்கங்களைமட்டும் குறிப்பிடாமல் அதை உபமானத்தோடும் இந்து முகம், கமல நேத்ரமென்றும் பற்பல உபமைகளோடு வெளியிட்டிருக்கிறார்கள்.

அவர்கள் சொல்லியிருக்கும் உபமையில் சில இதில் எழுதப் படுகின்றன.

அப்படிப்பட்ட உபமை பொருத்த உபமையென்றும் இழிவுபமையென்று மிருவகைப்படும்.

இழிவுபமையைப்பற்றி பேசுதல் மிகவுங் குறைவாதலால் பொருத்த உபமைமட்டும் சுருக்கமாகப் பேசப்படுகிறது.

உபமான விவரம்

அவயவம்	ஸ்திரீ	புருஷர்கள்
அலகம் அல்லது தலைமயிர்	மேகம், கூந்தற்பனை, கொன்றைக்காய், இருள், பூஞ்சோலை, கருப்புமணல், பாசிக்கொத்து, வண்டுக்கூட்டம்.	வண்டுக் கூட்டம்
பின்னல் அல்லது சடை	கரும்பாம்பு, பெண்யானை துதிக்கை	
ஜில்பா		காகபக்ஷம் அல்லது காகத்தின் இறகு
நெற்றி	மன்மதன் வில், அர்த்தசந்திரன்	அர்த்தசந்திரன்
புருவம்	மன்மதன் தனுஸு அல்லது வில், இருபுருவங்களையும் மன்மதன் இரதியிவர்களுடைய வில்லென்று உபமிக்கப்பட்டிருக்கின்றது.	மன்மதன் தனுஸு
நேத்திரம் அல்லது கண்	வண்டு, தாமரையிதழ், செங்கழுநீர் புஷ்பம், கருநெய்தல் புஷ்பம், மாவடு, சமுத்திரம் இயமன், அம்பு, வேலாயுதம், வாளாயுதம், சகோரபக்ஷி, அமிருதம், சேல்க்கெண்டை, மான்கண், விஷம்.	வண்டு, தாமரையிதழ், செங்கழுநீர புஷ்பம்; அமிர்தம்
முகம்	பூர்ணசந்திரன், தாமரை மலர்.	பூர்ணசந்திரன், தாமரை மலர்
காது	வள்ளையிலை, கத்தரிக்கோல்; ஊஞ்சல்.	வள்ளையிலை.
கபோலம் அல்லது கன்னம்	நீர்நிலை, கண்ணாடி, சாணை, சுவர்	கண்ணாடி, சாணை.
நாசி அல்லது மூக்கு	குமிழம்பூ, எள்ளுப்பூ, சண்பக மலர்.	சண்பகமலர், எள்ளுப்பூ, குமிழம்பூ.

அவயவம்	ஸ்திரீ	புருஷர்கள்
அதரம் அல்லது கீழுதடு	தூதுவளம்பழம், வீழிப்பழம், செங்நெட்டி, இந்திரகோபம் அல்லது மகமல்பூச்சி, பவழத்துண்டு, முள்ளிலவம்பூ, முண்முருக்கம்பூ, செவ்வல்லியிதழ், கொவ்வைப்பழம், துளிர்	பவழத்துண்டு, கொவ்வைப் பழம், செவ்வல்லி யிதழ், இந்திர கோபம் அல்லது பட்டுப் பூச்சி
வாய்	செவ்வல்லி மலர், தாமரை மலர், வீழிப்பழம், ஆதொண்டைப் பழம், செப்பு.	செவ்வல்லிமலர், தாமரை மலர்.
பல்	மாதுளம்பழவிரை, முத்து, முல்லையரும்பு, மயிலிறகினடி.	மாதுளம்பழ விரை, முத்து.
மோவாய்க் கட்டை	முத்துச்சிப்பி.	முத்துச்சிப்பி.
மொழி அல்லது வார்த்தை	கதலீபலரஸம், கருப்பஞ்சாறு, மாம்பழ ரஸம், பிலாப்பழ ரஸம், குயில், கிளி, புள்ளாங் குழல், வீணை— இதுகளின் னிசை, கற்கண்டு, சீனிச் சர்க்கரை, செந்தேன், அமிர் தம், பால்.	அமிர்தம்,
கழுத்து	வலப்புரிச்சங்கம், பாக்குமரம்.	வலம்புரிச் சங்கம்
பிடரி		எருதுப் பிடரி, பானை மஸ்தகம்
தோள்	மூங்கில் போத்து, கரும்பு	மலை
முன் கை	மகரவீணை	யானைத் துதிக்கை
கை விரல்	கெளிற்று மீன்	கெளிற்று மீன்
விரல் நகம்	கிளி மூக்கு	சந்திரிகை

அவயவம்	ஸ்திரீ	புருஷர்கள்
பயோதரம் அல்லது ஸ்தனம்	பூச்செண்டு, சதுரங்கக்காய், மன்மதன் கிரீடம், செப்படி வித்தைக் கிண்ணம், கோங் கரும்பு, தாளம், நீர்க்குமிழி, குங்குமம் முதலியவைக்கும் சிமிழ் தாமரை யருப்பு, பம்பரம் மலை, இளநீர், பந்து, சகோரபக்ஷி, தங்கக்குடம், யானை மஸ்தகம், யானைக் கொம்பு, பனம்பழம், எலு மிச்சம்பழம், இலந்தைப் பழம்.	
மார்பு		மலை, கட்டிய ஓலைப்புத்தகம்
ஸ்தன மணி	நீலம் முதலிய நவமணிகள்	
தேமல்	பசும்பொன்	பசும் பொன்
வயிறு	ஆலிலை	ஆலிலை
உந்தி அல்லது தொப்புள்	மகிழம்பூ, நீர்ச்சுழி, பாம்புப் புற்று, கேணி	மகிழம்பூ
வயிற்றின் மடிப்பு	படிக்கட்டு, அலை	படிக்கட்டு, அலை
வயிற்று ரோமம்	எறும்பு வண்டு இதுகளின் வரிசை, மேகலாபரண நடு நாயக நீலமணிக்காந்தி, சங் கிலி, யானைகட்டும் தறி, இரும்புச்சலாகை, தாமரைத் தண்டு, கருப்பாம்பு.	
இடுப்பு	மறைவு, பூங்கொம்பு, பூங் கொடி, மன்மதன் சரீரம், நூலிழை, தேய்ந்த பிறை, உடுக்கு, சிங்கத்தினிடுப்பு, மின்னல், ஆகாயம்.	உடுக்கு

அவயவம்	ஸ்திரீ	புருஷர்கள்
ஜகனம் அல்லது முன் தட்டு	சுனே, அரசிலே, சில்லி, தேர்த் தட்டு, பாம்பின்படம்.	
நிதம்பம் அல்லது பின் தட்டு	ஆற்று மணல் மேடு	
துடை	வாழைமரம், யானைத் துதிக்கை	யானைத் துதிக்கை
முழங்கால்	நண்டு	நண்டு
கணுக்கால்	மூங்கிற்போக்து, அம்பருத் தூணி, வரூல் மீன் காகளவாத்தியம்.	வரூல் மீன்
பாடு	தராசு	தராசு
குதிக்கால்	பந்து, புத்தகம், ஆமை.	பந்து, புத்தகம் ஆமை
கால் விரல்	பவழம்	கெண்டைமீன்
கால் நகம்	வெண்பிறை, முத்து செங்கழு நீரிதழ்.	வெண்பிறை, முக்து
காற்பரப்பு, மெது.	ஹம்ஸத்தினிற கு, அனிச்சம் அசோகம் இந்த மலர்கள், இலவம்பஞ்சு, மாந்தளிர், கமலம்.	கமலம்
நடை	பெண்யானை, அன்னம் இது களின் நடை.	யானை நடை
சாயல்	அமிர்தம், மயில்.	சுவர்ணம்
மேனி	மாந்தளிர், சண்பகப்பூ	
வியர்வை	நக்ஷத்திரம், முத்து.	நக்ஷத்திரம் முத்து
சிரிப்பு	நிலவு	நிலவு

இதுவரையில் கேசாதி பாதோபமை சுருக்கமாகச் சொல்லப் பட்டது. இதில் தேவதைகளுக்குப் பாதாதிகேசமும், நரருக்கு கேசாதி பாதமும் சொல்லவேணுமென்று முன்னோர்கள் அபிப் பிராயம் கொடுத்திருக்கின்றார்கள்.

அடுத்த ஐந்தாவதம்சமாகிய அபிநயாமிருதத்தில் அபிநயோப யோக சிரோநேத்திர கிரீவ ஹஸ்தாதிபேதங்களைப்பற்றிப் பேசப் படுகின்றது.

THE CORRECT METHOD OF FRETTING MUSICAL INSTRUMENTS. *

Vidyabhushan Vidvan Halugur Krishnacharya.

The method of fretting musical instruments has been perfectly mentioned by Sarngadeva in his Sangitaratnakara. This must have begun even earlier than Bharata. But as any other work prior to Bharata has not yet come to light to prove its existance we have to rely on Bharata and his work as it has incorporated in itself all the possible impressions and evidences of the earlier period. Unless Bharata knew the method and necessity of fretting the musical instruments, he would not have been able to fix the number and values of the 22 Srutis. We are very fortunate enough to see that his conclusions are even today undisturbed and we are following his steps conciously or unconciously in our practical music. Following his method of Srutis we come to the conclusion that षड्ज is the only steady note *i.e.*, आधारश्रुति which is one amongst the 22 Srutis and all other Srutis are subject to variations due to oscilation while performing gamakas. Also that oscilation is limited to a particular pitch which is representedly, according to the modern method of calculation of the values of musical notes, an interval of 24 cents, in case we assume 1200 cents for the whole register or स्वरसप्तक. This small interval is named प्रमाणश्रुति by Bharata. Our musical scale consists of 11 such प्रमाणश्रुति intervals each having 2 Srutis to form the same. Besides these 11 intervals of 24 cents which are the basis for 11 Svara-sthanas of Vina there are 6 intervals of 90 cents called ए श्रु. and 6 of 66 cents called कै. श्रु. The first interval after आधार षड्ज is of 90 cents then comes one

* A lecture delivered during the Conference, 1944.

प्रमाणश्रुति, then comes one interval of 66 cents followed by one प्रमाण श्रुति In this way the 2 intervals of 90 and 66 cents come alternately having between each pair a प्रमाण श्रुति, in the lower tetrachord and in the same order in the higher tetrachord. Between शु. म. & शु. प. there are three प्र. श्रु. one immediately after शु.म. and one before शु. प. and one attached to the प्रतिमध्यम स्वरस्थान. Between these three प्र. श्रु 's there come 2 intervals of 66 cents which are separated by the प्र.श्रु. attached to प्र.म. In this way the 11 Svarasthanas of our Vina represent 22 Srutis and added with आ. ष. become 23 in number of which one between शु. म. & शु. प. is omitted in the manipulation of gramas. Thus the fretting of our Vina must be subject to the 22 Srutis and should enable the performer or player of it to elaborately and freely use the intended Sruti without any special effort or technique. To fulfil this need Bharata has purposely reduced the च. रि. & च. ध. by a प्र. श्रु. and added the same interval to शु. ग. & शु. नि. respectively. By doing so he has solved 3 necessary needs of a musician. (1) The interval between च.रि. or शु. रि. & शु. ग. and also the same between शु. ध. or च. ध. & शु. नि. was 256/243 or 20/19 and by the addition of the प्र.श्रु. it became 16/15 a most harmonic interval for the practice. In the same way he introduced the most harmonic interval 10/9 into practice which was not noticed by the theorists prior to him. Properly speaking च.रि. was the शु. रि of the ancients and even today it is so as it is adopted through the first step of संवाद from शु. प. while other 10 Srutis of the series are the following notes of the same succession. A note which is at an interval 10/9 when used for a note of 9/8 gives equally melodious effect and in certain cases even more melodious effect on the ear. Take for instance the अ. ग. & का.नि. which have been mentioned by many authors as प्रतिनिधि swaras for च्यु..म. & च्यु. स. respectively which are less harmonic than the former two. In the same way the

च.रि. & च. ध. have been reduced 10/9 instead of 9/8 and are capable of giving equally harmonious effect. (2) This arrangement enables to bring the ancient scales to more melodious ones by replacing the 5 major tones or च. श्रु.'s and 2 minor semi-tones ए.श्रु.'s to 3 च.श्रु.'s major tones 2 त्रि.श्रु.'s minor tones and 2 द्वि.श्रु.'s major semi-tones with effect to 22 Srutis in place of 13 of the ancient Srutis. This means that the ancients had 12 swara-sthanas as we have now on our Vina, but they had no twin Srutis at the interval of 24 cents but were adjusted to only one Sruti except the one *viz.*, the प्र. म which was the only one प्र. श्रु. in the whole octave or register. Bharata when he saw this phenomenon, was inspired to think over it and developed the same until he got for each स्व. स्था. one more Sruti to form a twin with the original one *i.e.*, 10 more Srutis with the interval of 24 cents. (3) From the introduction of 10 new Srutis Bharata was able to develop the melodic system far beyond expectation but at the same time he made the instrumental music most complicated so as to think—many vidvans do so--his method was only for the theoretical purpose and not for the practical purpose. But he was so ingenious that he at once reduced the च. रि. & च. ध. to त्रि. रि. & त्रि. ध. as suddhasvaras, and by his method of Grama, Murchana and Jati he was able to make the instrumental music very easy. It is he who directly introduced the principle of Ranjakatva by means of using प्रतिनिधि श्रति's for those of the ancients by providing place for Gamakas.

But being unable to understand the complete theory of Bharata some later writers have made blunders in explaining the शु. & वि. स्वर's each in some or other way trying to reconcile the ancients' theory with theirs although the number of notes accepted ranges from 12 to 21 according to their imagination and can be made clear.

But the situation is not so, as he has given clearly prominence for certain notes in his method. In his method of scale building he has never used the two notes च्यु. स & च्यु.म which are used by later writers for constituent notes for the scales of Ragas, and named them as विकृतस्वर's of नि & ग respectively. This point is to be carefully marked. Bharata replaced अं & का of his Srutis for the च्यु. म. ग & च्यु. ष. नि of the ancients' scale to bring the scales to greater melody while the later authors did the same for the Bharata's notes and spoiled the Ranjakatva. Bharata has used only अ. & का. notes wherever that svara-sthana was needed and never used च्यु. म. & च्यु. स. throughout his scales. The reason is that the latter two notes are very near to the शु. म. & शु. स. and can only be used as the passing notes and not at all as स्वरस्थान's for which अ. & का. are the proper notes, and we will have a jarring effect on the ear when the former two notes are used as स्व. स्थान's. I have given above sufficient explanation for Bharata's making त्रि. रि. & त्रि. ध. as शु. स्व. स्थान's. In the same way ए. रि. & ए. ध. are the स्व. स्था.'s for द्वि. रि. & द्वि. ध. and शु ग. & शु. नि are the स्व. स्थान's for साधरण ग & कैशिकि नि and also for the विकृतस्वरस्थान of प्रतिमध्यम the lower note of the twin is the proper note just like those in the case of other स्व. स्थान's mentioned above. But our Vidvans are more anxious to see that the frets of their instruments are fixed in a successive order reducing the distances only to have a good appearance and led to use partly tempered notes unconsciously (though not exactly tempered notes of the universal scale of Europe). This may be very easily noticed if we examine about half a dozen of playing Vinas tuned to one and the same Sruti. So it is the duty of every teacher and student of the instrumental music to carefully adjust the frets of the instruments themselves whenever required and should not rely or depend upon the mercy of the instrument

maker or tuner who will not be responsible for the accuracy of notes or the scientific method of fretting it. The above mentioned is the only scientific and most practical method as laid down by Bharata.

The same has been confirmed by the great author Sarngadeva in his Sangitaratnakara as :—

ततं वीणा द्विधा सा च श्रुतिस्वरविवेचनात् ।
तत्र श्रीशार्ङ्गदेवेन श्रुतिवीणोदिता पुरा ॥
वक्ष्यते स्वरवीणाऽत्र तस्यामपि विचक्षणाः ।
अंकित्वा स्वरदेशानां भागानुद्धिदते श्रुतीः ॥

In this way every attempt has been made by the ancients for practically using the Srutis of the series of 22 and thus avoid going into deep discussion of having any other foreign element other than the one traditionally come to us and which will lead us to play into the hands of the foreigners who may not be able to know the real spirit of our Indian music and who only think of the theoretical issue of the same. In our country Vocal music has been considered as the standard and all instruments whether wind or stringed must follow the human voice provided it is perfectly cultured as said by Bharata

शारीरवैणवंशानामेकीभावः प्रशस्यते ।

In vocal chord God has provided with every equipment for producing good and melodic music. It is disturbed or almost ruined by the irregular habits of the persons who do not take more care to preserve the same. It also degenerates on account of the irregular and improper usage in practice through ignorance of its nature, or due to the unnecessary strain or rough usage at the direction of the teacher. In this connection, Sarngadeva has

mentioned that naturally the vocal chord is provided with the instinct of producing good melody as:—

रागाऽभिव्यक्तिशक्तत्वमनभ्यासेऽपि यद्ध्वनेः ।
तच्छारीरमिति प्रोक्तं शरीरेण सहोद्भवात् ॥

In the above passage शारीर is the word used to indicate good voice for music, and in explaining the same the commentator चतुर कल्लिनाथ says in his Kalanidhi यथा ध्वनिः शरीरेण सहोद्भूतो भवति तथा तस्य रागाभिव्यक्तिशक्तत्वमपि शरीरेण सहोद्भूतं भवति ।

The meaning of the word शरीर or शारीर cannot be found in any कोश as voice but Sarngadeva was very sensible in coining the word to mean good musical voice as he was wellversed in the science of anatomy—see his पिंडोत्पत्तिप्रकरण on the authority of which he has explained that it is the proper word for that meaning, and the same is popular in the vernaculars even today. So there is no difficulty of producing any nice and complicated note through the voice subject to the conditions mentioned above.

But on account of various reasons such as habits, usage, health and age it is not supposed to remain steady in its natural conditions. So to guide the teacher as well as the student, Bharata and Sarngadeva have given a very good description of maintaining the 22 Srutis through the exposition of ध्रुववीणा and I have not seen such instruments are manufactured and kept for their guidance by either Vidvans or students or at least by such institutions like our Music Academy. The question of Srutis has been once for all unanimously resolved and the results also have been published in the issues of this Journal several times long ago. We want more light on the issues rising after the fixing up of the 22 Srutis and I suggest to the Academy to take up the succeeding problems to be discussed in the Experts Committee and see whether they could make use of the results for the

further enriched development of our music. I have suggested in my previous papers how to proceed on the scientific basis, and what are the basic principles of the intended development. Now understanding the conditions of the Academy I have tried in this short paper to show how to proceed in the proper direction for the development of the practical side of music. For this purpose I have in advance devised an instrument called विश्ववीणा the demonstration of which I gave in the Experts Committee's meeting three years ago, and showed how ध्रुववीणा and eight other instruments of ancients and moderns can be incorporated in the same, very easily and most economically. During the demonstration I gave a brief account of all the instruments presented by it. In this paper, I have tried to give hints for the practical use of the same and shall try to give further information in my next paper if the Academy wants me to do so.

SRI TYAGARAJA *

BY

S. Srinivasa Rao, B.A., B.L.

I wish to confine my talk to the qualities in Tyagaraja that appeal to a student of music. Tyagaraja is primarily a musician. If he ranks as a poet with Potana and Valmiki, as a philosopher and preacher with Purandara Das, it is because he is an all round genius. We have all accepted that Shakespeare and Kalidasa are great. Their appeal is immense and irresistible ; and yet if some one asks us "Why ! " we pause and begin to think. The answer is not easy to seek. In the realm of literature, Shakespeare has given beautiful expression to almost all the possible shades of human thought. He knows human nature and has depicted it in a language never to be equalled. All that need and could be said, Shakespeare has said, and nothing that deserves mention has been omitted. The minds of such great men are all-embracing. The same is true, to an even greater extent, of Kalidasa. This fullness we find in Tyagaraja. From among Tyagaraja's compositions we can easily pick out pieces that represent all the varieties of compositions found in the South Indian Music. Lullaby like Uyyalaloogavayya, folk songs refined into Nama-Sankirtanas, Najeeva Dhara and the Pancharatna Kirtanas like Padavarnas, Evarimata and Nadopasana flavouring of Padas—and songs like Sree Ganapatini and Chutamurare highly suitable for chorus are there. If a person's voice can only sing Madhyamakala sangatis there are songs for him. If he wants to sing songs with Asa and not much of Ravajati there are great pieces like Ramabana, Noremi, and Nadachi Nadachi and Kaddannavarikikaddu. A small girl of ten can pick up a number of songs and she will feel quite at home. There are great pieces that demand the very best in the most scholarly of exponents. It is not

* A paper read on the Tyagâraja Day in the Academy, in January 1945.

very often that we find the songs of Tyagaraja handled in such a way that we feel that it leaves nothing to be desired. Even small Kirtanas of Tyagaraja are no doubt simple like the beautiful lines of Kalidasa. But when we try to exhaust the possibilities of any of the slokas we find that we are overpowered. Small and beautiful and possible of easy rendering by a small boy, the songs are yet very great. It is like a Bhagavad Gita Vakya quite easily understood but never fully comprehended. Songs like Vidajaladura, Chutamurare, Vadera are such pieces. They will invite humble men. They can still engage the big men. This is an attribute of supreme art—an attribute of God Himself—'Aṇor Aṇīyān Mahato Mahīyān'. This is probably one of the reasons why Tyagaraja's songs are so popular. They are easily accessible to the beginner, but at the same time maintain the standards of great art.

In Tyagaraja's music we have the reflected light of the great giants who preceded him even as we find in Kalidasa the fine seeds of the simple, beautiful poetry that characterises every uttering of the Adi Kavi, Valmiki. The beauty of Valmiki's poetry was never emphasised by any other poet to the extent to which it was emphasised by Kalidasa. Tyagaraja's genius discovered inspiring food for imagination in the great Purandara Dasa, the Adi Kritikarta. Of course, the great only can borrow. The character of Rama in Tyagaraja's songs is that of the Valmiki Rama. The simplicity of Rama who was an idealist like Tyagaraja himself attracted Tyagaraja 'ఒకమాట, ఒక బాణము, ఒక పత్నీవ్రతుడు. 'తామసాది గుణరహితుడు, ధర్మాత్ముడు, సర్వసముడు;' 'అద్దంపుచెక్కిళ్లతో ముద్దుగారు మోముగలవాడు' 'చుక్కలరాయని గేలుమోముగలవాడు.' All these are beautiful snatches of poetry reminiscent of Valmiki and each of the phrases is as powerful as the brush stroke of the finished painter which gives life to a picture. The Kirtana style narrating the anecdotes of the Ramayana and other

epics are modelled closely on Purandara Das. All the varieties of Bhakti Rasa—Ninda Stuti and others found in Purandara Das—are found in Tyagaraja. "నంబి కెట్టివరిల్ల వోరంగయ్యన" says Purandara Das. "ఉండేది రాముడొకడు ఊరక చెడిపోకు మనసా" says Tyagaraja. In yet another mood Purandara Das asks God "యారు బ్రతికిదరయ్య నిన్ను నంబి?" Bali gave you three feet of ground and down to Patala he was despatched and so on. "ఏతావున నేర్చితివో" and "అన్యాయము సేయకురా" have their beautiful originals in 'నోకరుణాకర నీనెంబుద్వ్యాకో భరవస విల్లవనగె' 'నా నేను మాడిదెనో వెంకటరాయ' The apt references to the epics and their incidents are the very spice of these compositions. The renunciation of wealth so spiritedly couched in 'నానిన్న ధ్యాన దోళిరలు' is given new breath in 'నిధిచాలసుఖమా'— శ్రీరాముని సన్నిధిచాలసుఖమా.' Another beautiful aspect common to Purandara Das and Tyagaraja is the use of homely metaphor. They have a simple rustic flavour. Purandara Das's invitation to భాగ్యదలక్ష్మీబారమ్మ as 'మజ్జిగె యొళగిన బెణ్ణెయంతె' is very much like Swamji's 'చిక్కనిపాలు మీగడ' There are songs of Vairagya where the songs tend to be spirited didactic admonitions. Men of genius such as Kalidasa and Shakespeare are great teachers of righteous conduct and so is Tyagaraja as also Sri Purandara Das. Tyagaraja's epigrams and proverbs based again on the Kirtanas of Purandara Das are worthy of study by even students of literature. When my master told me that Tyagaraja's mother knew Dasara Padagalu by hundreds, much of the surprise I had at the close resemblance of Tyagaraja Kirtanas to the compositions of Purandaradasa and also the other illustrious Dasas vanished. 'Rajuvedale' and 'కంగళిద్ద్యాతకో కావేరి రంగననోడద' are instances to show that Tyagaraja was not slow to take good things from the other Dasas. Without any fear of exaggeration it can be stated that most of the songs of Tyagaraja have parallels in Purandara Das.

Purandara Das was not the only influence that shaped the genius of the saint of Tiruvaiyyar. A few great names cannot and should not be omitted from mention. Khetragna, himself an adoptor of Purandara Dasa's Padas, inspired Tyagaraja with the flow of raga which floods the ears of the listeners as nothing ordinary can. The Vilamba Kala, and beautiful wedding of emotion to technique are essential features of Padas. Nadopasana, Mohana Rama, Evarimata are songs which amply bear out the influence. Venkatamakhi must have felt joy from his place in Heaven that at long last one musician was born who could deal with all his Mela karta and other Apurva Ragas. Muthuswami Dikshitar and Tyagaraja are the two eyes of the great grammarian, Venkatamakhi. Tyagaraja received considerably from his predecessors He got much from the eminent musicians of his own times among whom Sonti Venkata Ramanayya and Pacchimirian Adiappayya are probably the greatest. Like all men of genius he not only received a good lot but gave to Karnatic Music even more than he received. It is in a fitting way Tyagaraja acknowledged what he got from the great men when he sang, "విదులకు మ్రొక్కెద." "ఎందరో"

One other great name must be mentioned--and that is Bhakta Potana. The word Potana draws tears of joy from us. Tyagaraja's admiration for Potana is unbounded. To say in a phrase, Tyagaraja has employed Potana's Telugu in his great compositions. In this connection a few words about the language of Sri Tyagaraja's compositions may very well be mentioned. Tyagaraja's mastery over Telugu is amazing. He is a poet. He can conjure up any incident and reduce it to a pen picture. The words are so soft and elegant that one great critic described it as "నోటినిండమాట." The words admit of beautiful accentuation—afford considerable scope for

improvisations. They are easy to pronounce. It is not a news to the students of Telugu literature that to find out that Telugu which is best suited for music he need go only to Tyagaraja. Tyagaraja is unrivalled in this respect. There are a number of Tamil Rasikas who would be thrilled if one would simply repeat the words of the songs. The most charming part of Tyagaraja is where his composition reminds one of Srimad Andhra Bhagavatamu "కమలాక్షునర్చించు కరములు కరములు. శ్రీనాథు వర్ణించు జిహ్వజిహ్వ" is given a new breath in "ఎన్నగా మనసుకు రాని" "అమ్మరావమ్మ తుళసమ్మ మము బ్రోవవమ్మ" is very much like Potana's "అమ్మలకన్నయమ్మ, ముగురమ్మల మూలపుటమ్మ, సురారులమ్మ, బాలపెద్దమ్మ" etc. I say "పరమభక్తవత్సలుడు సుగుణ పారావారుండా జన్మమనఘుడు; కలిబాధల తీర్చువాడ నుచు నే హృదంబుజముల చూచుచుండగ" leads a student of Potana into a doubt as to which poem it is in Prahlada Charitram ? or when "వనితల సదా సొక్కజేయుచును మ్రొక్కజేసె. పరమాత్ముడవియుగాక, యశోద తనియుడంచు ముదంబునను ముద్దుబెట్ట నవ్వుచుండుహరి" is sung the Gopika Gita of Potana in the Dasamaskandha stands before the mind's eye. Instances can be multiplied but let me stop at this. Let me take this opportunity to humbly request musicians to understand Tyagayya's simple తేట తెలుగు so that the excellence of the lyrical outbursts may not be mere words to them, able exponents as they are of the beautiful Kirtanas of Tyagaraja.

Let me say a few things about Tyagaraja Kritis from the point of their musical excellence. The first point is their ready appeal पंडितपामररंजकत्व. There are pieces with quick tempo which is always handy to any musician in times of hampered Rakti. These short songs--beautifully complete in themselves—pave the way to the hearing of a big Kirtana even as 'ఉప్పినకాయి' helps us to relish more of the sweets. He has composed songs of all possible varieties in all the possible ragas even scales like

Harikamboji and Kharaharapriya have received the life of Raga through the master's handling. There are songs suited to the voices of various kinds. The supreme place given to voice which dwarfs all other instruments becomes evident when the songs of Tyagaraja are sung with a full-throated ease. Tyagaraja's technique does not ignore the Vina. Indeed he enjoins the Vina as a necessary precedent "వీణావాదనలోలుడై శివమను విధమెరుగక మోక్షము గలదా" Tyagaraja takes all that the Vina could give and makes it subserve the force of human voice. Emphasis is nine points of effect. Tyagaraja knows and has employed the knowledge of emphasis in an unprecedented manner. The first line of any of his Kirtanas gives the essence of the Raga, [తెరతియ్యగరాద]. Let us take a few examples. 'చక్కలరాయని' is sung in 'Ri' the Jivasvara. The place of 'Ri' in the midst of beautiful sancharas in the high pitch is so closely akin to the full moon amidst stars (the subject of the phrases used). Like the moonshine that has a tranquil effect, the tempo here is slow. When we come to the charana and sing "మనసునదలచి మైమరచియున్నార" the abandon in terms of sound is achieved. We close our eyes entranced. What could be the beautiful imagination of Tyagaraja that could produce such wonderful sound-mahals? One other remarkable feature of Sri Tyagaraja is that he has composed a large number of pieces in the well-known Ragas as well as Apurva Ragas. 35 songs in Todi, 25 in Sankarabharana is a miracle of sound construction especially when we see the individuality of each of the compositions. The quickness of the tempo is another feature of Tyagaraja's compositions. Even without the beat of the Mridangam, the sarvalaghu simply dances. One other aspect of Tyagaraja's compositions is the Sangatis—where Dhatu and Matu are blended into Rasa.

A student of music has his special respect for Tyagaraja; for as a student of music trying to wade through the ocean of Sangita Sastra one knows how much Tyagaraja has given him as indeed he has been giving to all the musicians: Tyagaraja gives instructions as to what true music is. Music comes as a gift. 'సీతావర సంగీతజ్ఞానము ధాత వ్రాయవలెరా' 'గురులేక ఎటువంటి గుణికి తెలియకబోదు.' "నిగమశిరోర్థముగల్గిన నిజవాక్కులతో స్వరశుద్ధముతో సొగసుగా మృదంగతాళగతులు"— "నాభీహృత్కంఠరసన నాసాదులయందు శోభిల్లు సప్తస్వర"—తంత్రీనాదము—నాదోపాసన; మూలాధారజ నాదము; స్వరరాగ సుధారసయుతభక్తి—(all these are to be achieved by effort) వేకువజామున, వెలయుచు తంబుర మీటుచు నిద్దురనిరాకరించి ముద్దుగా తంబురబట్టి, శుద్ధమైన మనసు, సుస్వరముతో—పద్రుతప్పక భజించు భక్తపాలనముచేయు." What are the usual things one listens to in a Katcheri? What should one learn before he can be a musician? He must sing Raga—well, Tyagaraja's songs without words can give the best Raga. One other trick I should learn is Neraval—Who but Tyagaraja can be a good model? One must sing Swaras—Pancharatnas are there as inspiring models. One must learn to sing Tana—Pancharatnas again. How to sing Pallavi-Tyagaraja's songs again (క్షీణమై and శివమాధవ బ్రంహ్మ). One who knows Tyagaraja through and through will have at once mastered music, Telugu literature and Vedantic lore. Rama is to Tyagaraja a friend, philosopher, guide. This personal touch transforms Tyagaraja's words into lyrics. It is in that supreme confidence of a Bhakta that Tyagaraja called Rama a friend. (Raramayantidaka).

What shall we do to our great musician? I cannot answer this question for all. An architect may build great monuments. Poets may praise. Painters may paint. But I will do what Purandara Das has asked of us "కెరెయ నీరను కెరెగెచల్లి వరవపడెదవరంతెకాణిరో"—Let me sing his songs as correctly as possible and get his blessings.

Let me be a dasa of Rama Dasa. The feelings o Tyagaraja to Rama can be summed up in the words of W. B. Yeats. "The girl searching in her bed for the petals fallen from the wreath of her royal lover, the servant or the bride awaiting the master's home-coming in the empty house, are images of the heart turning to God." I will be proud, if I could become a true Dasa of the great master Tyagaraja.

Sirs, I thank you for having given me an opportunity to speak on Tyagaraja. Twenty years hence had I been given this opportunity when I should have learnt a few hundreds of his pieces and had a better knowledge of Tyagaraja, I would probably have deserved such an offer. I am deeply grateful to you for having encouraged me, an humble student of music.

NOTEWORTHY CONTENTS IN OTHER JOURNALS

Elements of Indian Music: Dennis Gray Stoll

D. G. Stoll says in the course of a lecture on Indian Music reported in the *Asiatic Review*:

" At the very beginning I feel there are a few misconceptions that should be cleared from our path. First, there is the popular fallacy that Indian music is impossibly unscientific and eccentric because it has twenty-two notes within the compass of the western octave. I have sometimes heard English musicians, who should know better, refer to it airily as ' confusing clusters of quarter-tones ' or a ' muddling microtonal mess.' "

" It is curious that so few westerners seem to have noticed that the 22 *srutis* of Indian music are precisely the same as the divisions of the European octave before the adoption of Equal Temperament by us in the seventeenth century. Even to-day our western notation is based on 7 naturals + 7 sharps + 7 flats, which, if the final note of the octave is added, makes 22 notes. The compromise of Equal Temperament, whereby some of our naturals and sharps and flats in practice became the same note, was purely a local convenience of harmonic music for gaining access to a greater number of possible modulations. For Indians to have followed suit with their non-harmonic music would have been indeed eccentric and unscientific. India must, of course, keep her 22 *srutis* intact to maintain the true intonation of her modal scales, the melodic integrity of her *raga*.

" Indian music is most certainly not a ' microtonal mess.' " Where the misunderstanding arose was, perhaps, in western musicians mistaking its intricate microtonal ornaments and graces, *gamakas* and so forth, for actual notes of the scale. I fear that this microtonal misconception has sunk deep, and needs as much digging out and exposing to the healthy air of reconsideration as our western error in thinking that only our method of voice production is beautiful.

" One answer to our vocal prejudice is that Indian singers don't sing through their noses. This typically eastern restraint of theirs is apt to offend many western ears. Not mine, however. The art of singing through the nose has been carried to a fine degree of perfection in the West. But Indian music would have

nothing to gain by it. After all, the sensuous attractiveness of the voice has always taken third place to technical suitability and musicianship in India. 'Our voice production,' a Hindu saint said, 'is like the outward poverty of God, whereby His glory is nakedly revealed.' I think it's better that it should remain so.

"You may agree that the Indian voice has spiritual loveliness. Or you may feel very English about it. Perhaps you have an enormous conviction that you don't like Indian singers because they do nothing but wail through their noses! If so, it is because your ultra-Englishness has made you love a paradox to the extent of saying the opposite of what you mean. However, a simple experiment, in which you pinch your nose and sing, will doubtless convince you of the truth of this nasal matter. Indians normally don't sing through their noses. Englishmen invariably do.

"I hope nobody is going to be intimidated by the apparent queerness of my introduction to the elements of Indian music; because, as with all the cultural elements of India the queerness will largely vanish if we make our approach with an Indian outlook. What is the sense of studying Indian music if we intend to remain wholly English? Such a study is bound to be dead unless we bring it alive through our awareness of the other man's point of view.

"For instance, there is the question of our attitude to listening. Indians don't normally sit on plush seats, frowning at those who sing their favourite piece, in a sternly critical mood. They sit on the good plain earth and, as Tagore said, 'are content to perfect the song in their own mind by the force of their own feeling.' An appreciative Indian audience often cries aloud, intent on getting the last drop of what they call *rasa*, from the music they hear. It is as if the music were within them and not outside them, and they were completing it in their own minds, and giving audible expression to their fulfilled feelings.

"This opens up a wonderful vista; the Hindu theory of musical appreciation through *rasasvadana*, the emotional tasting of spiritual essences. Of course, we all see that music cannot exist for us without perception through the senses. But the Hindu looks beyond that. He sees that all the best Indian music aims in its effect to be supersensuous. *Rasa*-appreciation implies

for him a plane of consciousness on which spiritual and physical apprciation become the same thing. ....

"*Rasasvadana* is not an exclusively Hindu idea. Poet-philosophers from Kabir to Tagore, who may be said to have spoken for India rather than for any one religion, have held this theory, too. Putting it into practice comes fairly easily to Indians, but we must be honest with ourselves and admit that it comes hard to most Englishmen. We may reflect with sorrow that creative imagination is not one of our national characteristics. When William Blake declared that he saw angels like stars in trees at Peckham Rye, many of his contemporaries thought of him, not as a great poet who was intent on realizing his poetry in the art of life, but as a great liar or lunatic. One suspects that the vision of angels like stars in trees would upset the nerves of the good, matter-of-fact people of Peckham Rye even to-day, perhaps almost as much as the sight of flying bombs.

"Closely linked with this theory of *rasa*-appreciation is the system of *raga,* on which all Indian melody is built. The word *raga* is derived from the Sanskrit root *ranj,* the colouring of emotions. It suggests to Indian ears not only the melodic ground plan of a piece of music, but also gives a definite idea of its mood. *Raga* is, therefore, both a psychological and a technical device.

"It would be less than a half-truth to say (and it often is said) that *raga* is the equivalent of the western scale system. More nearly correct to describe it as in some ways similar to the medieval modal system of European music. But even that likeness is far too limited to give a clear picture of what *raga* really is. *Raga* might perhaps be best described as a mould for melody, having a definite emotional significance in *rasa*.

"In South India there are about 500 types of individual *raga,* each a melody-mould of distinctive scale or modal pattern, as we might view the matter. The primary *raga* are significantly called Lords of Melody, a striking indication of how Indians see them. They number no fewer than 72, and from these 400 odd secondary *raga* are formed by combining in various ways five or more of the notes used in the primary *raga* under which they are grouped.

"The classification of *raga* in the South differs from the North, where most musicians use what might be described as a

family system of six principal *rags,* each having a number of *raginis* or melody-mould wives, and *putras* or sons. The general principles that apply to southern *raga* apply to the North also. Much of the difference is in name only.

" The instinct to embellish a melody is as universal as music itself, yet nowhere is it so pronounced as in the non-harmonic music of India. Melodic ornaments are natural and necessary to all systems that employ no harmony. The delicate brush-work of the Indian *gamakas,* grace notes, limns the light and shade of a picture in sound, just as the consonance and dissonance of harmony do in western composition.

" *Gamakas* are as integral a part of Indian melodic expression as the lips are to the face. Without them a melody cannot smile. *Gamakas* are never imposed upon a tune; they grow there as the spontaneous expression of emotion, an indication of spiritual emphasis. Fox Strangways rightly insists that: " There is never the least suggestion of anything having been " added " to the note which is graced. The note with its grace makes one utterance."

" Instrumental *gamakas* vary from a kind of wail, produced by deflecting the wire of a vina, for instance, to elaborate fingered phrases. Some of them seem to require an aural microscope for our unaccustomed western ears to grasp them in detail. Indian ears make hair's-breadth distinctions, sensitively attuned as they are to a highly evolved art of pure melody.

" The seventeenth century *Ragavibodha,* by the southern musicologist Somanatha, gives examples of fifty graces, but three times as many more baffle notation. Many *gamakas* are prodigiously subtle, as all who have heard good Indian singers and instrumentalists will be aware."

Graces in Indian Music: *D. G. Stoll*

The some writer says in an article in the *Asiatic Review* on the subject of the Gamakas of Indian Music:

Indian music (both the Hindustani style of the North, and the Carnatic of the South), elusive as it is of exact analysis, may be said to consist of melody, drone, and percussive (usually drummed) counter-point. Its melodies are built of single note progressions that are necessarily significant for their own sakes. While we of the West seldom contemplate melody without attaching harmonic implications to it, the Indian musician supplies not

harmony, but *gamakas.* For him, the passage from one note to the next becomes an adventure in subtle *portamento* gliding and vascillating variants in microtonality.

It would be roughly true to say that the technical quality of an Indian instrumentalist or singer is judged by the ability to decorate the bare bones of melody. The Indian performer is frequently expected to develop the composer's original matter with improvised additions and usually with a prelude, *alapa,* in the Rag or Ragini of the piece. Thus the function of the composer is rendered less autocratic than with us: his ideas are elaborated and expanded by the performer in a most democratic manner. Unless he is himself an executant, he has little chance of creating a tradition of finished performance for posterity; and, even so, time is apt to play tricks with mortal memories.

In Indian art ornaments are as important as "realities" (we use the word in the narrow Western sense). At Sanchi's Great Stupa, the elephants bathing, the Mother of Buddha, the winged lions, the fantastic *coiffures* of the women, the borders of symbolical flowers—in fact, all the sculptured animal, half-human, and floral decorative motives—are inseparable from the main theme. It is almost impossible to tell where ornament ends and "reality" begins. So, with Indian music, the "graces" and melodies are coalescent.

The music of India offers us longer and lovelier melodies than, perhaps, any other music in the world.

Gamakas are as integral a part of Indian melodic expression as the lips are to the face. Without them a melody cannot smile. Ornaments are never imposed upon a tune; they grow there as the spontaneous expression of emotion, an indication of spiritual emphasis.

The gliding *gamakas* is a source of irritation to many Westerners who listen to Indian music. This is partly because the stress is put on the beginning instead of the end of a *glissando* (gliding effect) and it therefore strikes the uninitiated ear as being topsy-turvy. Aversion is aggravated by the frequent recurrence of the device. Furthermore, some of us consider it a hindrance to grasping the melody harmonically—something that we should not, of course, be attempting to do. The *portamento,* or slide, is a vulgarity in Western music largely because it is foreign to the

harmonic system. In Indian music there cannot be too much of this " substitute " for harmony.

Western listeners sometimes have difficulty in distinguishing a good Indian singer from a bad one. All too often the charlatan is at first enjoyed better than the accomplished artist, simply because he does not attempt complicated *gamakas*. It is worth mentioning in this connection that voice production is not considered so important a part of an Indian singer's technique as musicianship. The great artist may have inferior vocal quality of tone to a second-rate one.

There is every reason to believe that modern Western composers will obtain deeper and more permanent benefits from Indian *gamakas*. Some of our contemporary veterans have already taken the lead.

How far such contacts can be sustained depends largely on the attitude of the artists concerned. A friendly relationship between the best European and Indian composers might yield ripe and abundant fruit; with a little encouragement from official cultivators—All-India Radio, for instance—the resultant harvest might be rich and extensive beyond British or Indian dreams. E. Clements has said well that " the music of Europe and the music of India belong to the same family . . each has something to gain from the other."

Let artists set an example to this divided Aryan family. The Western musician may regard the Indian with respect as his elder brother. Indian classical music was a flourishing concern of glorious *gamakas* long before our comparatively young European ideas of harmony came to mind.

The " graces " of Indian music have been a book of uncut pages for too many of us in the West for too long. Let us open those pages and reveal their lovely secret to this modern world of ours that needs spiritual beauty, that seeks its unborn soul. There is much that we may learn of aesthetic truth from the wise old East and the new.

Leopald Stokowski on Indian Music.

" Before I went to India I studied several books on Indian music, but first hand experience convinced me that Indian music is far more complex and important to world culture than was suggested by the books I had read, although these were well

written, with an open mind on the part of the writer. Later I went back to India a second time to continue my study.

" In India I had the impression of several musical cultures blended into one. The rhythmic basis of Indian music is of great importance, the grouping of rhythmic design lying back of the more prominent melodic features of the music.

" One of the great characteristics of the music of India to my mind is its flexibility and freedom. While giving due consideration to traditions stemming from the past, Indian music is free and improvised so that all powers of imagination in the musician are brought into play. In this way, the music of India is always creative, never a mere reproduction of what is written or played, as sometimes happens with the music of Western countries. I was struck with the sensitive manner in which various kinds of music are made, the expression of the mood at certain times of day or night, or certain seasons of the year.

" Even more striking is the way that every aspect of the music of India is intimately related to every aspect of the life and religious beliefs and cosmic conception of the people of India. I felt that Indian music was never separate from Indian life, but closely interwoven with all the thoughts and feelings of the people of India. In some Western countries music is regarded as an art separate and abstract from life. This is never so in India, where music and all the arts and every phase of life are unified and illumine each other, forming part of one great conception of universality of life and existence.

" I believe that in the future each part of India and each national group will keep its own music pure and unmixed, but that side by side with these characteristic forms of folk music will be evolved a musical language which will be the tonal expression of all India unified."

Sri Tyagaraja: T. V. Subba Rao.

Hero as a Composer.

The Krishna Gana Sabha, Hyderabad, which is an institution affiliated to the Academy, published on the occasion of their Tyagaraja Mahotsava in 1945 a Souvenir Volume. Sangita Kalanidhi T. V. Subba Rao writes in the Volume on Hero As a Compser—Sri Tyagaraja. The following represents extracts from that contribution.

"The valleys of the Godavari and the Krishna, which form the Deccan of which the Dominions of His Exalted Highness are the very core, gave birth to great musical geniuses. Sarngadeva flourished in these regions; Pundarika Vittala and Gopal Naik went to North India from here. Purandara Dasa, the father of Karnatic Music, and the earlier composers of the Dasakuta belonged to this country. Tyagaraja's ancestors too migrated to the South from these parts. It is well known that Rama Das of Bhadrachalam was of this country. This is the famous meeting place of four different cultures, the Maharashtra, the Kannada, the Andhra and the Hindusthani. Your celebration in memory of the greatest Indian composer is therefore very apt.

Though Tyagaraja is essentially a composer of Karnatic Music, his merits rest on such fundamental qualities common to all civilised systems of Music, that he is understood and appreciated by all lovers of true music in every age and country. . . . .

The commingling of sense and sound attains its perfection in his compositions. His songs are at once the acme of poetic beauty and melodic richness. If the author of "Heroes and Hero worship" has not written on Hero as a Composer, he had not the equal of Tyagaraja in the West to inspire him. The power of a vaggeyakara to ennoble mankind is superior to that of the poet or the philosopher. His appeal is wider, intenser, sweeter and more affecting than of either. The composer captivates us body and soul, and in the state of harmony, peace and bliss, our mind becomes receptive to the great truths he conveys in his songs. The most powerful hypnotic suggestion cannot act with the same sure unobstrusive effect as sublime music instilling sublime ideas. The fame of such a composer is most enduring. The influence of his compositions for purifying mankind is unlimited. His service to society is of the highest value. His title to our love and gratitude ranks foremost. He is the hero of heroes, fit object of adoration and festive celebration, the idol of the nation, nobler than poets and philosophers, loftier than statesmen and law-givers. . . . . .

The highest type of composition is that in which there is a perfect integration of bhava, raga and tala. As a work of art, the centre of interest perhaps lies in the charm and grandeur of its melodic structure and rhythmic harmony. These aspects are presentable by the instrument as well as the voice. The sahitya, as such, could however be rendered only by the voice, but not

indeed with that clear articulation necessary for understanding the meaning. The vowel extensions required by the musical setting, and the break-up of words for rhythmic effect, act as impediments for the rendered sahitya conveying the bhava by itself. This result is inescapable in all but folk and recitative music. It is nothing peculiar to Indian Music. In no part of the world are the words of songs of the highest musical value clearly intelligible in the actual process of singing. The text and its meaning have to be learnt independently of the melodic setting, and then has to be perceived the superb unison of the fundamental elements of bhava, raga and tala. It is necessary to indicate, although briefly, the nature of these elements in the compositions of Tyagaraja, before the perfected beauty of their organic unity is described.

In the first of these elements, the bhava, as indeed in the other two also, Tyagaraja remains the supreme master, unapproached by any of the modern composers of high-class music. It seems to me that his outlook on life in general is the sanest I have ever come across. His ideas are those that form the very core of that most liberal form of Hinduism which in its universal aspect includes the fundamentals of all religions. "Kaddanu variki" insists upon faith as the foundation of religion. "Undethi Ramudokadu" proclaims that Rama only exists. "Ramayani Parabrahmamu" makes clear that the unknowable God has to be contemplated with the name and form of "Rama." Why that name and form are chosen is that Valmiki has given us a description of Rama of such unspeakable grandeur and lofty dignity that it must seem to the meanest understanding that He so far transcends the limit of human perfection as to merge into divinity. Through the known the unknown has to be reached. "Emi chesitenemi" speaks of the indispensability of the grace of God with more than Christian fervour. "Yajnadulu" is unambiguously Buddhistic in tone. "Baga yenayya" contain ideas that might have been voiced by Kant or Bradley. His songs are permeated by the quintessential spirit of the noblest scripture of the world. They are the greatest common measure of the basic principles of all civilized systems of religion and philosophy.

Few lyrical poems in any language breathe the same intense spirit of love as "Meru samana" or "Alakalalla." His crusading zeal against cant and hyprocrisy, the trade and traffic of false priests and greed and lust of wordly men finds expression in

songs like "Teliya leru", "Manasu nilpa" and "Enta nerchina." Many are his pieces which embody the varied phases of human experience. He realizes with all the vigour of fertile imagination the weakness and sufferings, disappointments and sorrows, hopes and aspirations of the masses and consoles them with the great message of love, sacrifice and renunciation. He conjures them to adjure the arduous paths of japa, tapa and elaborate rituals, and live the simple life of truth, virtue and love of God. The intense human interest of his songs makes him our greatest guide, philosopher and friend, the most intimate companion and the most revered acharya. There is no situation in life, no moment of our daily activities when a song of his does not truly voice forth our inmost thought or experience. It is said that of all the plays of Shakespeare, Hamlet has the widest appeal. Perhaps the reason is that all of us have some unpleasant task which Duty enjoins on us, but which we evade performing by deceiving ourselves with specious excuses, and that all of us are thus Hamlets in a way. In this sense every kirtana of Tyagaraja is a Hamlet in as much as it mirrors our own experience. If you are unequal to the task of learning flattery and equivocal speech to eke out your living, then "Nenarunchinanu" offers you solace. Have you wasted your life in sloth and gluttony? Then "Etula brothuvo" will make you penitent. Does the dark curtain of ignorance, begotten of pride and envy obscure your inner vision? Then your feeling of deep pathos is voiced by "Tera tiyaga rada." Are the temptations of the world too strong for you? Well, then hear your echoes in "Tappi brathiki." Are you bewildered by the multiplicity of creeds? If so, seek your solution in "Koti nadulu." Are you in doubt how to render worship by act, word or thought? If so find suggestion in "Pakkala nilabadi." Do you care to know the essentials of good government or Rama rajya? Then seek them in "Karu baru." Are you over-optimistic in your temperament? Then "Ranidi" will sober you. Do you wish to learn the secret of true happiness? Then "Santamu leka" unlocks it for you. Tyagaraja's advice, help and consolation are unfailing to us in all walks of life. We never go to him and turn back depressed. His songs are fit to make us all better and worthier men.

Tyagaraja stands alone among the composers in dealing with topics relating to Sangita Sastra as the main theme of some of his songs. "Nadatanum", "Sobhillu", "Sogasuga" and "Mokshamu galada" are but a few of this class. His evaluation

of Music as the greatest blessing ever given to us finds expression in kirtanas like "Sangitajnanamu" and "Sangita sastra jnanamu." "Nadasudharasa" esteems Rama as the embodiment of the spirit of Music. To him Rama and Music are identical. Music in its ultimate essence is but the relational sequence of harmonies. The Great Being is one in whom all existences is harmonised. This is the simple meaning of the identity. No composer, or no philosopher for that matter, has exalted the noble Art to the same supreme eminence. It is no wonder that his transcendental idea inspires us to venerate Sangita as divine knowledge.

His simpler pieces are like precious gems, brightly shining, exquisitely polished and enchantingly beautiful. Who cannot fail to be struck with the picturesqueness, lyrical sweetness and the musical brilliance of "Alakalalla", "Vinanasa", "Namorrala" and "Sarasa sama dana" and others of their kind? His solution for some of the knotty problems of philosphy is as naive as it is convincing. For instance you might perhaps be troubled in your mind as to the correct mode of worshipping the Supreme one, whether with attributes or without attributes. His answer in "Anuragamu" is that to consider the question as one of principle is wrong; that it is entirely a matter of taste, and that his own preference is for worshipping him with qualities. It is not to be expected that a composer poet with limitless love for Rama would celebrate Him in his songs as an abstraction. To the mind oppressed by cares, torn by doubts, vexed by despair, blinded by ignorance or confused by creeds, his compositions afford the most welcome asylum. They are the solace of all men in all stations.

Of the music of his compositions the world is quite familiar. Most admirers of his are lovers of his music only. If they but know the significance of the sahitya and its correlation with Sangita, their appreciation would be greater and more intence. Yet even the raga-tala aspects of his songs remain unsurpassed. To the ordinary listeners his kirtanas form the bulk of compositions in Karnatic Music. They have their appeal to all classes of men. Their fascination is unfading. They possess a mysterious quality of animation, lacking in the compositions of others. A spiritual fervour and a lyric passion in the very music itself as well as in the sahitya endow his songs with deep enchantment. I have good authority for saying that even his great contemporaries would admire the sweet attractive grace of

his songs which, they considered, was inimitable. Who can say what accounts for the loveliness of "Pakkala nilabadi"? Is it the dazzling lustre of its scintillating notes, or the mercurial vivacity of its graceful movements, or the colourful combination of the svaras of the primordial scale, or the richness of phrase variation, or the perfect integration of melody and rhythm? Yes, all these and something more, before which reason and faculty of analysis must stand amazed, mute, helpless and adoring. That something is perhaps the radiance of joy, transmitted by the ecstatic soul that communes with the infinite. No words could ever convey this supreme feeling. Only the inexhaustible potentialities of suggestive music could do it. Can the noblest poetry engender in you that ineffable bliss of trance which the music corresponding to the words "Manasuna dalachi mai marachi yunnara" of the kirtana, at once produces in the hearers? I cannot avoid mentioning in this context an illuminating incident in the life of Beethoven. That composer had a lady friend of noble rank. Upon the loss of her favourite child her sorrow was inconsolable. Most of her friends called on her, but not Beethoven. Some time later, she received an invitation to visit him. Her regard for him was so high that she overcame her mortification and responded. The composer said not a word, but beckoned her to a chair near him and played on the piano for a time and sat silent. Tears flowed from the eyes of the visitor and she could scarcely express the varied feelings of sympathy, sorrow, consolation, hope and joy that the music of the master conveyed to her. She felt she was lifted to the abode of eternal bliss and that she even got a glimpse of her departed child. There is indeed nothing like the power of music to cleanse and purify the heart.

The principle of sangatis that Tyagaraja introduced into the kirtana transformed the recitative hymn into a piece of art music of high aesthetic merit. This innovation with which we are now so familiar, was the most marvellous and revolutionary change effected in the history and evolution of musical forms. But for this masterly stroke of genius, compositions would not form the bulk of concert programme today. Songs of other composers will not pass muster unless they are adapted to the requirements of sangatis. In this great change the two elements of discipline and freedom are dexterously reconciled by engrafting the alapa paddhati on the gita marga. This single achievement is enough to confer on him undisputed sovereignty in the domain of Indian Music.

In the transmutation of a regular scale of seven notes into an agreeable melody without any the least change of order, he has no equal. "Rama nannu brovara" and "Undethi Ramudokadu" are a few of the creations of a daring inventive genius. Nobody had done this before. It was given to Tyagaraja to discover the secret of direct conversion of murchhana into raga. In this, as in so many other respects, he is the great pioneer. In the invention of new modes he is equally supreme. His assimilation of the finest elements of foreign music to the Karnatic genius, his choice selection of different phases of the major ragas for embodiment into kirtanas, so that few of his pieces in the same raga ever overlap, the logical structure of his song resembling the theorem of Euclid and the artistic sequence of his sangatis and melodic phrases are at present matters of common knowledge. For a study of ragalakshanas, his kirtanas are most authoritative. Every note has its proper place. Perfect economy of syllable, svara and ornamentation, enhance the aesthetic effects of his pieces.

The rhythmic beauty of his songs is a puzzle to those who know only the mechanics of tala and lack an innate sense of laya. The progress of Sangita has always been marked by the subordination of rhythm and domination of melody. Tyagaraja rescued Music from the tyranny of rhythm, and installed the reign of melody. He made more extensive use of the Adi tala and so spaced out his syllables and svaras in the avarta that they acquired considerable flexibility and freedom of movement. Extemporization by niraval and kalpana svaras is easily possible in his pieces, as the tones of his phrases are not nailed to the units of the bar. His music is not packed in the avarta, but is made to glide gracefully through it. His rhythms are less for the ear than for the soul. They are the simplest, consisting only of five, six, seven or eight units. Those accustomed to laya in its aggressive aspects are apt to miss its delicacy in kirtanas like "Nagumomu" and "Giripai." The rhythms of Tyagaraja are as sublime as his melodies.

The element of bhava, raga and tala in the songs of Tyagaraja have been described independently. It now remains to consider their integration which endows his music with unequalled charm. This is best done by taking an actual example. I choose for my illustration the kirtana in Saveri, "Rama bana," which some years ago was subject to no small measure of ill-informed criticism.

The plain meaning of the song may be set out as follows: "How shall I praise the protective prowess of Rama's arrow which annihilated the main forces of Ravana, who lusted after Sita? When the brother fell unconscious and the foe of gods banqueted his hosts with the sweetest viands and exhorted them to charge, then rose Rama, brave of heart, made thunders of the twangs of his bow-string and roused the drooping spirits of his helping troops. How shall I extol the valour of the truly praised of Tyagaraja?" Let us for a moment study the remarkable aptness of individual expressions before we gather the general purport to discuss the bhava of the song. Rama's protective power is mentioned with the attribute of destroying Ravana's armies. It might appear strange that saving should be linked with killing. But yet what can be truer than that good can never be maintained without extermination of evil? Does not Tyagaraja's view anticipate the maxim of the modern war lords that offence is the best defence? Note again the extraordinary accuracy of his terminology. When he refers to Ravana's forces he describes them as 'mulabala', meaning main or territorial army for the defence of home land. Rama's forces are termed as 'Todu' or helping or auxiliary troops. They were recruited from the kingdom of his ally Sugriva and were not his own. The greatest military expert cannot outdo Tyagaraja in the precise use of technical terms. What an amazing appreciation of tactics and strategy is contained in the charana! The incident which is compressed in four short lines is perhaps the most touching and dramatic in the Yuddha Kanda of the Ramayana. The war is reaching its climax. The rakshasas despair of defeating Rama in a straight fight. They briefly confer and resolve to prostrate Lakshmana by shooting him with the fatal Sakti Ayudha, hoping thereby to unnerve Rama the invulnerable. The plan succeeds for a while. Lakshmana falls and Rama is overcome by deep dejection and inconsolable sorrow. The morale of the vanaras rapidly declines. The rakshasas grow jubilant. They feast and carouse in anticipation of fancied victory and restir themselves to strike. At this juncture Rama sees all, rears his mighty form, shakes off his despair, takes up his bow, volleys and thunders with his arrows, rains ruthless ruin on his enemies, turns round and looks with satisfaction on the restored morale of his troops. The charana of the song brims over with all these ideas and with suggestions of many more. A mind less fertile and imaginative than Tyagaraja's could not have succeeded in bringing out the latent beauties of the

Ramayana with equal effect and charm. His Kirtanas are the finest interpretations of the significant episodes of the epic and immensely help us in our understanding of it. Tyagaraja's appreciation of the value of morale and the element of surprise in war would do credit to the most renowned general.

The criticism, in brief, that was levelled against this song was that the bhava of the sahitya was heroic and the sentiment of the raga Saveri was sad and that they went ill together. This view shows incomplete understanding of both the elements. To some extent vira rasa is present in the sahitya. But the more dominant sentiment appears to be soka and karuna. Though the valour of protective power is mentioned in the first instance, yet it is the destructive aspect that is particularly emphasized. Ravana, to the sympathetic mind of Tyagaraja, was no unredeemed villain. He was endowed with great qualities, learned, proficient in music and was ruler of a country, rich and civilized. Pride and lust blinded him to the supreme power of Rama on the field of battle. He therefore brought upon himself and his country indescribable disaster, irrepairable ruin and dreadful carnage. Tyagaraja is moved to pity more than hatred. The song is conceived in sorrow more than anger. It bewails the tragedy; little does it exult in victory. The sentiment is partly heroic and largely sad, sombre and grievous. No raga can be more appropriate to all these bhavas than Saveri. This raga has pathos in the fullest measure. The soka and karuna rasas, as expressed by it, have the peculiar character of philosophic detachment, distinguishing them from their other phases, which bring out the sorrow of the helpless victim of suffering. This difference is due to the fact that the inherent nature of Saveri makes it apt for the expression of the heroic sentiment also. Further, it is a mistake to suppose that Saveri is not fit for vira rasa. In fact this raga has been employed from time immemorial in heroic songs. The vaggeyakaras of the Dasakuta and other composers of renown have adopted Saveri for the same purpose. It must be remembered that there are few occasions and circumstances in life which are relevant for unalloyed rasa bhavas. The more natural thing is for compound sentiments and multiple rasas to exist. Saveri raga is indeed the fullest raga where vira, soka, karuna and adbhuta rasas have all to find their expression. In the combination of tones alone could be found the suggestions of admiration of Rama's prowess, sorrow for the tragic waste of life, pity for

the folly of Ravana and surprise at the most daring stand of Rama. The musical structure of "Ramabana" is well worth a most careful study. To scan it svara by svara would be a very illuminating experience. Just see how the music begins. It starts with a gentle glide from the softened antara gandhara to suddha rishabha and then to shadja. An initial phrase of this kind is immediately indicative of pity, sorrow and suffering that the song refers to. This in conformity with a well-known tradition that a great composition, like a great play, at the very start ought to give a clue to the contents. The whole song and every phrasing of the tones would agree most perfectly with the sahitya and its bhava. Even divorced from the sahitya, the music alone would give the magnificient picture of the raga. For the study of the raga form the composition is matchless as disclosing its grace, beauty and colour. The rhythm of the piece is Adi Tala in slow tempo. It is well suited to the theme with all its pomp, dignity and sad solemnity. It is usual to quicken the tempo in the charana so that it might be in keeping with the hurried march of events it implies. Tyagaraja's rhythms merely regulate and never obstruct the free flow of melody. In this manner Tyagaraja unifies bhava, raga and tala in his compositions so that each nourishes the others and a total aesthetic effect of unfailing interest is presented by them. While each by itself is of the highest quality, their unified character renders his compositions the most valuable treasures of art.

I hope I shall not be misunderstood for uttering a word of caution here. I generally notice a common proneness to offer gratuitous criticism in all matters relating to music. Sometimes a composition of a great vaggeyakara is summarily condemned as worthless. I cannot but recall on this occasion the remarks of Edmund Burke who cautioned the unthinking critic that when a work of an acknowledged master failed to please, it would be nearer the truth to set it down to a defect in the understanding than to lack of merit in the author. Again mere love of music can confer no title to legislate. Is such a privilege claimed with respect to any other art? Music indeed is infinitely more popular than the other arts. But on that score will you let the general masses lay down the laws for it? Is it fair to say that classic music is too technical, too pure in its tones and too strict in its raga forms to be easily understood and appreciated by all and that therefore it must be lowered and popularised to the level

of the average man? Would these well-intentioned critics have the courage to say that Shakespeare and Milton, being too classic, are hardly intelligible to the masses, and their works should therefore be reduced and simplified to suit the tastes of the average English knowing public? Is the abolition of Sanskrit Grammar with its complexities of declensions and conjugations to be settled by the general plebiscite? Is it not nobler that these critics should themselves learn the technique and enlarge their powers of appreciation than that they should seek to vulgarise it? I assure them that the pleasures of classic music are richer, holier and more abiding than those derived from folk music. Thanks to the conservative spirit of the true votaries of the art, we have been able to preserve the traditional forms intact. It is our sacred duty to save them from vandalistic onslaughts.

Hyderabad as a Centre of Sangita

In the same Souvenir, Dr. V. Raghavan writes on Hyderabad as a Centre of Sangita:

"Memories and associations play a great part in the growth and promotion of enthusiasm in any field of activity; and Hyderabad, where the Krishna Gana Sabha is carrying on its laudable activities in the cause of Sangita, is not a place devoid of musical associations. In fact Hyderabad occupies the unique distinction among the musical cities of this country, as a place which owes its very foundation to an artiste of surpassing talents in music and dance. In the end of the eighth and the beginning of the ninth centuries (A.D. 779-813), there ruled in Kashmir a king named Jayapida; while young and sojourning in the kingdom of Pundhravardhana in the eastern parts of India, he witnessed in the Karttikeya temple there a wonderful exhibition of Bharata Natya by a dancing girl named Kamala, whom the prince subsequently married, and, when he became king, made one of his queens; and it is perhaps owing to his great interest in Bharata Natya and the association of the dancer Kamala that he resuscitated in his reign the study of the great work Bharata's Natya Sastra, and inaugurated with his own minister Udbhata, a series of commentaries on the work. Even Jayapida went only to the extent of making the artiste his queen, but down here in Deccan, a king, and that not one born to the Hindu tradition, actually created a city in the name of his beloved dancer and musician.

The Qutb Shahis of Golconda were remarkable for the way in which they evinced their interest in indigenous literature and art, and thoroughly naturalisd themselves in the native background of literature and art. It is well known that they were great patrons of Telugu literature, but they were equally devoted to the arts of Indian Music and Dance, as well. When Sultan Ibrahim Qutb Shah IV (1550-80 A.D.) was ruling, his son, prince Muhammad Quli fell in love with a beautiful dancing girl of *Chichilam*, near Shah Ali Banda, not far from the capital Golconda; several verses of Muhammad Quli on this lady named *Bhagamati* show that she was not only very beautiful but most intelligent and highly accomplished. Some verses refer to her dancing like Venus and others speak of the appeal of her songs of love and songs of devotion and spirituality. On one occasion when the intervening river Musi was in floods, the prince dared to cross the river in night on his horse and meet her; on hearing of this, Ibrahim Qutb Shah forthwith ordered a bridge to be constructed over the river for the sake of his son's safety and the same was finished in 1578 A.D. at a cost of a lakh of rupees. When Muhammad Quli became king, he legally married his beloved musician Bhagamati. It appears he gave her a new name Mushtari meaning, Jupiter, on her entry into his harem, but as a Hindu, she continued to put on her *tilaka,* the beauty of which is referred to in some of the Sultan's verses. The king gave her also an escort of one thousand cavalry. Sometimes afterwards, in 1589, as the air of Golconda had become impure and unhealthy, the king built a magnificent city at a distance of eight miles from Golconda, and called it Bhagnagar after his great singer and dancer. Though subsequently called Hyderabad, the city still continues to be called Bhagnagar in some parts and amongst some citizens, and one writer of Hyderabad has suggested that even the new name Hyderabad was perhaps after Bhagmati herself, who, it is surmised, was also given the additional name Hyder Mahal when she became the queen.

When we come to the reign of Abdulla Qutb Shah (A.D. 1626-72), we find the same interest in Carnatic Music flourishing at Golconda. The Padas of Kshetrajna form one of the richest treasures of Raga and Bhava in Carnatic music; Kshetrajna, an Andhra musician-composer of a place called Muvvapuri in Guntur District, composed heaps of Padas which form the best lakshyas for the art of Abhinaya in Bharata Natya. Each pada deals with a phase of love and Nayaka-Nayika-Bhava, with Lord Krishna (Muvva Gopala) as the Nayaka or lover and the heart of the devotee

as the Nayika or the beloved. Kshetrajna went from shrine to shrine and from court to court, patronized not only by the Tanjore and Madura Naiks (Raghunatha and Vijayaraghava; and Tirumala), but also by the Nawab at Golconda. Kshetrajna was patronized by Abdulla and one of his commanders Tupakula Krishnappa. In one of his own Padas in Devagandhari raga and Adi Tala, Kshetrajna says that he composed two thousand Padas at the court of the Madura Naik king, thousand Padas at the court of King Vijayaraghava Naik of Tanjore, and one thousand and one hundred Padas at the court of the Nawab of Golconda, who must be Abdulla Qutb Shah. It appears from the Pada that at the Nawab's court there was a contest between Kshetrajna and another poet and composer named Tulasi Murti, evidently in the art of composing Padas with the subtle shades of love as the theme; at this contest, Kshetrajna came out successful by composing Padas through the grace of the Lord Gopala of Muvvapuri

Devagandhari Raga—Adi Tala.

PALLAVI

Vedukato naduchukonnavitarayunnade.

ANUPALLAVI

Edu madu taramuluga anindunna kana chata gudukoni ma muvva Gopaludaina vibhudu.

CHARANAS

1. *Madhura Tirumalendrudu* manchi bahumanamosagi iduta goorchundamani yennika limmana ne idugo *rendu vela padamula* nipudenchu kommanaga chaduru mida ne yunna samiki santosha mintanta gade.
2. Aluku diri *Tanjapuri Achyutavijayaraghavudu* velayu manushyala vembadini vega podaganchi i chaluva chapparamuna nunda chakkaga *veyyi padamulu* palukarinchukoga ne bahumana micchena vela.
3. Balavantudai *Golaconda badusha* bahumanamosagi *Tulasimurtito* vadu dalache vela a velayu Muvva Gopaludu *veyyinnaru padamulu* naluvadi dinamulato ne nannukalasi vinupinchene.

If Abdulla's time was significant with the contribution of Kshetrajna the next reign of Abdul Hasan Tana Shah, was note-

worthy in no less degree. The period of Tana Shah (1674-1699 A.D.) saw the utmost harmony between the Hindu and Islamic cultures and was thus of significance similar to that of Dara Shukoh in the North. Unfortunatelly the process of harmonization of the two cultures was violently put an end to both in the North and in the Deccan by the same Aurangazeb. After Aurangazeb gave the deathblow to the Qutb Shahis of Golconda, the son of Aurangazeb called upon Bala the last of the great female dancers of the Qutb Shahi Court to sing and dance before him, and quite appropriately, Bala refused to sing and dance before the son of the Emperor who wanted to bury Music as deep as possible.

During this period, and even earlier, the tomb of Gesu Daraz at Gulbarga was a meeting point of popular gatherings of both Hindus and Muslims. At the time of Tana Shah, the incumbent at this tomb was Shah Raju who was a friend and teacher of Tana Shah, Tana Shah having spent his boyhood with him at Gulbarga. This Shah Raju interested himself in both Telugu and Sanskrit Literature, and he wrote or made one of his proteges write a Telugu treatise called Sringara Manjari together with a Sanskrit Translation. This work has probably something to do with the contest in Abdulla's court in which Tulasi Murti and Kshetrajna took part; for, like Kshetrajna's Padas, this work also concerns itself with the minute classification of types of lovers, Nayaka-Nayikas.

Besides, the holding of minitership by Akkanna and Madanna under Tana Shah contributed a great deal to the natural and harmonious relationship of the two communities. The names of Akkanna and Madanna are also important in two respects in the field of music. According to an unpublished work, a lampoon on Rani Mangamma of Madura, available in a manuscript in the Madras Government Oriental Manuscripts Library, both Akkanna and Madanna took great interest in music and dance. Yaksha Gana is a form of South Indian dance-drama to which the growth of operatic music and Bharata Natya owes much. This manuscript on Mangamma informs us that the ministers Akkanna and Madanna were so interested in Yaksha gana that not only did they maintain their own troupe of Yaksha gana players, but arranged a tour of the whole of the Qutb Shah Dominion by them every year. It is also recorded in the manuscript that this troupe possessed one player who was most beautiful and was besides, an exquisite

singer and dancer. Under the same king Tana Shah and the ministers Akkanna and Madanna flourished the renowned saint, Rama Das of Bhadrachalam, who spent the state revenues on his favourite deity Rama and His temple. Imprisoned by the Nawab, Rama Das poured out his soul in songs on his Rama. Moving both in their devotion and melody, these songs on Rama from the Golconda prison, seem, as it were, a prelude to those outpourings on Rama which appeared from the Saint of Tiruvayyar on the banks of the Cauvery.

May the spirit Kshetrajna and Rama Das inspire the votaries of Carnatic Sangita at Bhagnagar.''

Anai-Ayya, and their Compositions.

In the Tamil Monthly *Cauvery* for October, November and December 1945, Dr. V. Raghavan gives a short account of the twin composers Anai-Ayya of the Village of Vaiccheri near Tanjore, who were maternal ancestors of Maha Vaidyanatha Sivan, and who composed both in Telugu and Tamil. The articles give an Index of the Telugu songs and the texts of all the Tamil songs of these composers from manuscripts secured from the composers' descendents at the village. The following is a list of all these compositions.

Telugu.

1.	Kedara ...	Rupaka.	Bhajana sayave O Manasa.	Pranatartiharar of Trivadi.
2.	Sankara-bharana.	,,	Mahimateliya tara-ma.	Dharmasamvar-dhani of Trivadi.
3.	Nadana-makriya.	,,	Inta paraka.	,,
4.	Gaula ...	,,	Parakyala bala.	,,
5.	Todi ...	,,	Amba nannu bro-vave.	,,
6.	Kalyani...	,,	Kanna talli nannu brovave.	,,
7.	Surati ...	,,	Tripurasundari ninne.	,,
8.	Byagada.	,,	Entanerchina saphalamemi.	Pranatartiharar.
9.	Gauri ...	,,	Nenenani palik manasa yauya(?)	Dharmasamvar-dhani.
10.	Saurash-tra.	Chapu.	Sambhoyana rada.	Pranatartiharar.
11.	Bhairavi.	Rupaka.	Entuku Palumaru.	,,

Tamil.

1. Sankara-bharana.	Rupaka.	Kanavilumunai.	Agastyesar of Vaiyaccheri.
2. Kamasu, Kambhoji or San-karabha-rana.	„	Asaikkullahade.	„
3. Kanada.	„	Arukkarum illai manade.	„
4. Saranga.	„	Ammai perumai.	„
5. Dhanyasi.	„	Paruvam parkka.	Mangalanayaki of Vaiyaccheri.
6. Todi ...	„	Meyyendrirade manade.	Agastyisai.
7. Nataku-runji.	„	Innavidame pujai seidudu.	„
8 Kedara ...	Chapu.	Enna Seihuvan vidhi.	„
9. Pantu-varali.	Adi	Somavaradarisa-nam.	Mangalanyaki.
10. Kambodi.	Rupaka.	Niye gati yallamal.	„
11. Mukhari.	„	Ippadiyilnau tapik-kum.	Nataraja.
12. Begada ...	„	Asai tannil mosam.	Vasudeva.
13. Nataku-runji or Nilam-bari.	„	Kanakkan ayiram venum.	Dharmasamvar-dhani.
14. Ananda-bharavi.	„	Aiyara ennai adari.	Panchanadesvara.
15. Saveri ...	„	Varmama enmidil.	Dharmasamvar-dhani.
16. Kalyani...	„	Manam vaittarul.	„

Music and Musicians of Shah Jahan's Court

Panditaraja Jagannatha as a Musician and Composer.

In the "*Islamic Culture*" an English Quarterly from Hyderabad, Vol. XIX. No. 4, Oct. 1945, Dr. A. Halim writes a very interesting article on music and musicians of the Court of Shah Jahan. The writer has culled valuable information from manuscript works viz. two musical treatises called *Rāg Darpan* and *Mān Kautūhal* compiled by Faqīrullah between the years 1661 and 1665 A.D. This manuscript work, besides dealing with the science of music gives historical information in Chapters XI and XII. According to its author Faqirullah, musicians of

Akbar's Court, including the famous Tānsēn, based their music on a work called Rāg Sāgar, which Akbar had translated, a work far inferior in merit to the Mān Kautūhal which Raja Mansingh Tonwar (1486-1517 A.D.) of Gwalior had compiled with the assistance of the leading musicians of his Court, such as Naik Mahmud, Naik Bakshu, and Naik Pānde.

The mingling of the Indian and Persian music had come to a stage of synthetic completion in Shah Jahan's time, and compared to the earlier times, there were at this time only two purely Persian musicians at the royal court, all the rest being Indian musicians. Shah Jahan developed a taste for Hindusthani music, and is even described as a sweet-voiced vocalist.

Large gifts were made to musicians, especially on festive days. The Mān Kautūhal mentions both male and female singers and classifies concerts into Uttama, Madhyama and Nikrishta (good, mediocre and third-rate), according to the number of the musicians in the set. It is recorded here that in each music party, the chief musician or musicians were assisted by one, two or more of inferior merit.

Beautification or ornamentation and new Rāgas were in favour under the influence of the Mān Kautūhal. It was Gwalior which supplied the largest number of musicians. Dhrupad was still reigning supreme, but Khiyal was also slowly coming up.

In Shah Jahan's time there were some mystics who were great musicians. The chief among them was Shaik Baha-uddīn, who, after renunciation, *came to Dekkan and learnt his music there* up to the age of 50. He excelled even the Dekkanis in his music, was the composer of many Gītas, Dhrupadas, Khiyāls and Tarānas, was an excellent player on *Amrita Vīnā* and invented an instrument called *Khiyāl*. When he sang, two of his pupils accompanied him, one of them, Rashid playing on a Vīnā called *Bhagvān*, which could not be wielded by anybody else.

The foremost *Dhrupadist* of the Court was Lal Khan Kalāvant on whom Shah Jahan conferred the title "*Guna Samudra*" on 19-12-1637 A.D. He was the son-in-law of Bilās Khān, son of Tānsēn. He was trained by Bilās Khan and when he sang, four sons of his assisted him. Once, after listening to him, the Emperor presented him with an elephant. He composed songs in the name of the king.

The foremost composer of Shah Jahan's time was, however, *Jagannātha Mahākavi Rāva*. He is said to have been the greatest composer after Tānsēn. "He sang in the Karnatik and the people of North India did not grasp anything except the voice and the melody." This shows that the music composer mentioned is none else them the famous Sanskrit poet and critic Paṇḍitarāja Jagannātha, author of the Rasagaṅgādhara etc., who hailed from Andhra and adorned Shah Jahan's Court.

Other Dhrupadists of this time are Gunsen, called the great Naik, Muhib Khan Gujrāti, pupil of Bilas Khan and teacher of Basanti Kalāvant, Rang Khan Kalāvant and Kush-hal Khan, son of the famous Lal Khan, Bazid Khan Tujhāwari, Tulsi Ram Kalāvant, Dharamdas Kalāvant, Hamir Sen, Subal Sen, and Hasan Khan Nuhar. Two went to Bengal along with Prince Shah Shuja, Misri Khan Dhari and Gun Khan.

There were also musicians of the Dhāri, Qawli and Khiyal styles.

The Mān-Kautūhal says, in one of its conclusions, that Dekkan maintained its position as the home of high-class music.

NOTES

The Shashtyabdaputi of Rao Bahadur K. V. Krishnaswami Ayyar

The Members of the Academy and the Expert Committee of the Academy celebrated on Thursday the 5th of April 1945 the Shashtyabdapurti of the President of the Academy, Rao Bahadur K. V. Krishnaswami Iyer with great enthusiasm and success. A Celebration Committee was formed with Sri K. S. Jayarama Ayyar as Chairman, Sri K. R. Sundaram Ayyar as Treasurer, and Dr. V. Raghavan as Secretary. In response to an appeal issued by the Chairman, an amount of Rs. 3,208 was received as donation. The Celebrations were held in the Sri Sundareswarar Hall, Mylapore with Sir S. V. Ramamurti, Adviser, Government of Madras, in the Chair. An Address and a Souvenir in the form of a silver *Tambura* were presented to the President of the Academy. Numerous messages were received; speeches were delivered by the Hon'ble Justice M. Patanjali Sastri and others, eulogising the services rendered by Sri K. V. Krishnaswami Ayyar to the Academy and other institutions. The happy function terminated with an enjoyable concert by Vidvan G. N. Balasubrahmanyam.

According to the Committee's resolution, a sum of Rs. 2,500, remaining after meeting the expenses, were handed over to the Academy to found Scholarships in the Teachers' College of Music conducted by the Academy, called K. V. K. Shashtipurti Scholarships. The Executive of the Academy have accepted the presentation and have founded the Scholarships.

Vidya Bhushan Hulugur Krishnacharya

Sri Krishnacharya of Hulugur, Dharwar, an Expert Committee Member of the Music Academy, Madras, who has attended many of the Academy's Conferences, read papers and given demonstrations of his inventions in Vina, has been honoured by the 'All-India Sanskrit Karyalaya' of Ayodhya with the title of "Vidya Bhushan" in recognition of his research work in Sanskrit music literature.

IN MEMORIAM

Sangita Kalanidhi Gayaka Sikhamani Dr. L. Muthiah Bhagavatar.

In the passing away at Mysore on 30th June 1945 of Sangita Kalanidhi Gayaka Sikhamani Dr. L. Muthiah Bhagavatar, the world of Carnatic Music lost a magnificent personality. The loss to the Music Academy to which he had been a tower of strength, is irresparable. Few musicians adorned a gathering like him, and to few came the great distinctions that were his.

Born in 1877, the late Bhagavatar learnt Sanskrit under his uncle the late Mahamahopadhyaya Lakshmana Suri and music under Fiddle Sambasiva Ayyar and Sangita Kalanidhi Sabhesa Iyer of Trivadi, descendants of Pallavi Doraiswami Iyer. He was devoted to vocal singing till 1904 and took to Harikathā then. He interested himself a good deal in the Music Conference conducted by the late Abraham Panditar at Tanjore; later, he gave his full co-operation to activities of the Music Academy, Madras, as a leading Member of the Expert Committee, its College Principal for sometime and its Conference President in 1930.

He was a gifted composer, some of his songs like Vallinayakane in Shanmukhapriya having attained very great currency. New Ragas like Pasupatipriya also stand to his credit. As an Asthana Vidvan of the late His Highness the Maharaja of Mysore, he composed 108 Kritis on Sri Chamundesvari in Kannada, and got a diamond Padaka from the Maharajah. Later he was patronised by his Highness the Maharajah and Her Highness the Maharani

of Trivandrum where he did pioneering work for the popularisation of the Kritis of Maharaja Svati Tirunal. In recognition of his services to the cause of music, the University of Travancore conferred upon him the Doctorate Degree.

Sangita Kalanidhi K. Ponniah Pillai

The same night, at Tanjore, passed away Sangita Kalanidhi K. Ponniah Pillai, President of the Academy's Conference in 1933. The late Pillai was a descendant of the famous Tanjore Brothers, Ponniah, Vadivelu, Sivanandam and Chinnaya, musicians and dance masters attached to the Great Temple at Tanjore, who were disciples of Sri Muthuswami Dikshitar. Sri Ponniah Pillai was devoted to the art of Bharata Natya to whose recital his ancestors gave its present form, and had himself composed some dance pieces. He was a student of his own father-in-law Minakshisundaram Pillai of Pandainallur, and Sri Tiruvotriyur Tyagayyar. Later he served in the Music Departments of the Annamalai and Madras Universities. He has published with notation one volume of songs preserved in his family tradition and has left ready for publication another.

Sangita Vidvan K. Ramayyar

On Sep. 14, 1945, the death occurred at Tirukkodikaval of Sangita Vidvan K. Ramayyar, eldest son of the late renowned violinist Tirukkodikaval Krishna Ayyar. The Vidvan was 64 when when he died.

Tiruvengada Nattuvanar

We are sorry to note that Tiruvengada Nattuvanar, a well-known dance teacher of Madras, has passed away. By his demise, the dwindling number of cenior dance masters has suffered a further loss.

BOOK NOTICES

The Sangita Ratnakara of Sarngadeva with the Commentaries of Chatura Kallinatha and Simhabhupala. Part I. Ch. 1 Rs. 9. Pt. 2. Chs. 2-4. Rs. 9. Edited by the late Pandit S. Subrahmanya Sastri. The Adyar Library Series.

The late Pandit S. Subrahmanya Sastri, who was a Member of the Academy's Expert Committee and who had edited music works for the Academy, started a series of Music publications in

the Adyar Library Series. The Sangraha Chudamani of Govinda and the Melaragamalika of Maha Vaidyanatha Ayyar were published some years ago. The Pandit then took up the work of a revised edition of the Sangita Ratnakara of Sarngadeva. The work was edited in the Anandasrama Series with Chatura Kallinathar's commentary, by Vainika Vidya Pravina Sri M. R. Telang, Retd. Sheristadar, Karwar, wellknown scholar in Vedanta and Music. An edition of the text with Simhabhupala's Commentary was published from Calcutta for the first chapter alone. Pandit Subrahmanya Sastri collected and collated manuscripts and began his revised edition of the Ratnakara with the two Commentaries, but before he could see even the first volume published, he passed away. The work has however not suffered, thanks to the efforts and enthusiasm of the Curator of the Library, Dr. C. Kunhan Raja who has not only issued two parts of the work now, taking us to the end of the fourth chapter, but has given us also the first part of his English Translation of the Ratnakara.

The Raga Vibodha of Somanatha. Edited by the late Pandit S. Subrahmanya Sastri. Adyar Library Series. Rs. 6-0-0.

The Ragavibodha of Somanatha is a well-known music treatise written in 1609 A.D. We have had three editions of the work, but copies of these are not easily available now, two of them having gone out of print. The authorities of the Adyar Library are to be thanked for this excellent edition of the work with the author's own commentary, prepared by the late Pandit S. Subrahmanya Sastri. The edition has been provided with Introduction, and several useful appendices and indexes by Dr. Kunhan Raja.

Lectures on Indian (Hindusthani) Music. By U. Shanti, B.A. Gur Das Kapur & Sons. Educational Publishers, Lahore. Rs. 3-8-0.

This is one of the many short accounts of the art of Indian music which have been recently appearing in response to the growing demand from the public who are daily getting more and more interested in the art. As the author says in his preface, this " is meant to impart an elementary knowledge " for University students and members of the general public " who pursue music as an amateur hobby." There are fourteen lectures here covering all the departments of music.

SOME MUSICIANS AND THEIR PATRONS ABOUT 1800 A.D. IN MADRAS CITY

BY

DR. V. RAGHAVAN.

In the Adyar Library there is a Sanskrit work in manuscript which is interesting from two points of view. Firstly it is one of the very few Sanskrit works[1] having a bearing on the City of Madras and in growth, and secondly, it is probably the only literary document in Sanskrit containing authentic, historical allusions to some of our musicians. My edition of the whole manuscript with a full Introduction will appear in the Adyar Library Bulletin, and here I shall briefly deal with the date of the work and the music material in it.

The work is called *Sarvadevavilāsa*, which name is to be understood in two ways: Sarvadevavilāsa or the Sport of all Divinities signifies firstly the fact that the work is a series of conversations between two scholars who go round the temples in the City and its suburbs and describe the festivals in these temples, the Dharmakartas of the several temples, and the musicians, scholars and courtezans attached to and patronised by the Dharmakartas. Secondly, the descriptions invariably start with and centre round the Dharmakartas, all of whom are said to be leading aristocrats and merchant magnates of those times in the City of Madras; and as portraying the activities (vilāsa) of these aristocrats and patrons whom the two interlocutors believe to be the incarnations of the several Gods (Sarva-Deva), the work justifies its title.

The manuscript is unfortunately incomplete, and considering the interesting material in the available portion, the loss of the latter part of the work is to be greatly regretted. The author, who wrote this work for the pleasure of these above-mentioned patrons of Madras (Cennapurīndatoṣaṇadhiyā), refers to himself as the son of Rāmasūri and grandson of Śaṅkarasūri, but unfortunately, neither while so doing nor elsewhere in the available portion does he disclose his own name.

1 See my article on Notice of Madras in Two Sanskrit Works in the Madras Tercentenary Volume.

The author adopts the Campū style and frequently the two holding the colloquies indulge in humorous exchanges in which several Tamilisms occur. In fact, some proper names are used in their Tamil form. There is some amount of exaggeration caused by the traditional Kāvya style of the author, but many external evidences go to confirm the truth and reliability of the information given by him. The work is thus of historical importance.

We shall take an important temple first, that of *Śrī Pārthasārathi svāmī at Triplicane* (Bṛndāraṇya and Kairaviṇī). One *Annāsāmi* in described as the Dharmakartā of this temple.

सखे एतन्महानुभावाल्यधर्मकर्तारं * * अण्णासामिमहीभर्तारं पश्य पश्य ।

This Annāsāmi is Annāsāmi Pillai who figures in a number of records in the Madras Collectorate[2] as the Dharmakartā of the Pārthasārathi Temple in Triplicane. He was the hereditary trustee of the temple; the Collector of Madras exceeded his powers by interfering in the Temple affairs upon which he sued the Collector. After temporary success against him, Annāsāmi was removed from his place as *hereditary* trustee and re-appointed trustee to hold office during the pleasure of the Government. The following are the dates of these papers relating to Annāsāmi Pillai and the Pārthasārathi Temple:

31-1-1822; 15-4-1822; 2-5-1822; 1-7-1822; 9-3-1825; 28-2-1828; 7-9-1831 and 12-1-1832.

The last two dates are those of letters addressed by the widow, Perundevi Ammal, of Annāsāmi Pillai, claiming an amount of about 20,000 Rs. which the late Annāsāmi, as Dharmakartā, had advanced from his own funds towards the expenses of the Temple. Therefore, by *7-9-1831,* Annāsāmi mentioned in our Sanskrit work as the Dharmakartā of the Pārthasārathi Temple at Triplicane had expired. The earliest known date when he was holding the office is *31-1-1822.* These documents not only show the reliability of the information in our Sanskrit work, but give also an indication of the date of our work.

To take another instance, the Sarvadevavilāsa mentions the Dharmakartā of the *Agatīśvara temple in Nuṅgapurī or Nungambākkam, as Devanāyaka.* Fortunately, of this trustee of the Nungambakkam temple too, we have some corroborative evidence

2 See Guide to the Records of the Madras District from 1719 to 1835. Govt. Press, Madras, 1936.

from the Madras District Records. There is a record dated 6-6-1820 in which the Collector recommended that the lands exchanged recently by the Nungambakkam Temple Warden on behalf of the Temple be exempted from quit-rent. In this document, the Warden of the Agatīśvara and Vaikuṇtha Perumal Pagodas at Nuṅgambakkam signs his name as *S. Davy Naigum*,[3] i.e. S. Deva nāyaka.

The work describes also *Veṅkaṭa Kṛṣṇa, son of Muddukṛṣṇa, of Maṇali.*

सखे मणलीपुरपतिवर्णनं कुतो न कृ . . .

× ×

श्रीराजन्मणली . . . .

. . . .

. . . . . . श्री मुद्दुकृष्णेन्द्रभू-

श्रीमद्वेंकटकृष्णभूपमहिमाऽपारोऽस्ति तद्वर्ण-॥

The Maṇali Mudaliars were a well-known family of patrons and Dharmakartās of the Town Temple.

Maṇali Muthukṛṣṇa Mudaliar I, of Maṇali a village near Madras, was the Dubhash of the Madras Governor Pigot (A.D. 1755-63 and 1775-77). After the pulling down by the English of the original Cennakeśava Temple[4] which stood in the Fort area, Manali Muthukrishna Mudaliar raised subscriptions amounting to 15,650 pagodas to erect the new Town Temples at the place where they now stand, he himself contributing 5,202 pagodas. This Muthukṛṣṇa I of Maṇali died in 1792 A.D.[5] From the Madras District Records we find that the Maṇali Mudaliar had endowed the temples with lands and funds, that the Company was giving an annual grant of 500 pagodas, and that after Muthukṛṣṇa's demise, his son Chinniah Mudaliar was the trustee of the temple. Chinniah, whose real name was Venkaṭakṛṣṇa, is the person referred to in our work, and, according to a record of the Madras Collectorate, he had expired by 6-1-1817, after which date there were disputes in the trusteeship of the Town Temple.[6] From this,

3 The summary of the document in the published Guide to the Records mentions the warden without his name. Rao Bahadur Dr. B. S. Baliga, Curator of the Madras Records Office, was king enough to supply me the name from an examination of the document.

4 See H. D. Love, Vestiges of Old Madras.

5 and 6 See Guide to the Records of the Madras Dt. 1719-1835.

we may safely assign our Sanskrit work to a date between 1792 and 1817.

Another leading personality described in the work is the chief of the Telugu merchants of the City, named Ravaṇappa, an expert in negotiating the English.

राजश्रीरवणप्पभूपतिरसौ भोजोऽपि नैतत्समो
राजा चान्ध्रवणिग्जनस्य भगवत्पूजारतस्सर्वदा ।
राजानन्दकरः समस्तविबुधभ्राजत्सभामध्यभू -
राजन् सर्वसितास्यमोहनपटुः श्रीजानिरेव ध्रुवम् ॥

This is Colla Ravaṇappa Chetti who built the Kotwal Market and the Kanyakāparameśvarī Temple in that place in 1803-4, with his own generous donation and with the help of subscriptions.[7] He was also the Warden of this temple, and as his description in our work is by virtue of his being a Dharmakartā, we may narrow down the limits of the dates of our work from 1792-1817 to 1803-1817.

Having thus assured ourselves of the historical reliability of our work and having had an indication of its date, we may now gather together the musical material in this work. Madras City occupies today a very important and influential place in the field of Carnatic music, a position which had steadily grown during the last one hundred years, and had built itself on the foundation of musical associations whose antiquity can be traced up to the latter part of the 18th century.[8] The discovery of the Sarvadevavilāsa throws more light on the history of these musical associations of Madras and reveals to us the personalities of some hitherto unknown-patrons of our musicians.

Musicians Doraisāmi and Śrīnivāsa.

In chapter four of the work the two interlocutors propose to meet one whom they mention as the biggest of the patrons in Madras, viz. *Vedācala*. His residence within the old fortified town was in a street called in its Sanskritised form *Kṣepaṇa Skanda Vighneśvara Vīthī* but he had his permanent and hereditary house in what is called his headquarters, *Kalaśapurī*. This Kalaśapurī, from the evidence of the temple mentioned therein, is no other place except the present part of Madras known as *Choolai*. There is a

7 See the Madras Tercentenary Volume, p. 364.

8 For many of these associations, see Prof. P. Sambamoorthy's article on Madras as a Seat of Musical Learning in the Madras Tercentenary Volume, pp. 429-437.

festival in the Sri Cidambareśvarasvāmī Temple at Kalaśapurī or Choolai and as the Dharmakartā of that Temple, Vedācala one day goes there with all his retinue. The party is said to cross the old fort-wall of the Wall Tax Road to reach Choolai. The large retinue of Vedācala comprises his two brothers Kṛṣṇasvāmi and Subrahmaṇya, his secretaries Rāghava, Vaiddilinga and Aruṇācala. Seated by Vedācala's side are *the great expert musician Dorasāmi,* the two preceptors Lakṣmīpati and Rāma....; and on a separate horse comes also another musician named Śrīnivāsa.

विवेकी—प्रभोः समीपे गजपृष्ठ...
विभाति कोऽसौ चतुरः सुरूपः ।
अतिविवेकी—जानासि नैनं किमरे विवेकिन्
गानातिदक्षो दोरसामिनामा ॥
वि॰—अयं तु ज्ञातः प्रसिद्धश्च ।
वि॰—अत्यन्तोन्नतवाजिराजविलसन् राजेव चास्ते सहान्
कोऽसौ छत्रसुचामरादिकलितोदारोपचारैर्युतः ।
अति॰—एषोऽप्यस्य महात्मनो नरपतेः श्रीश्रीनिवासाभिधः
गायी गानकलाविशारदमतिः ख्यातश्च किं पृच्छसि ॥

Who can this Dorasāmi be? It appears to me that it is *Pallavi Doraisvāmi Iyer,* whose dates are approximatelly known to be 1782 to 1816 and who is also known to have stayed in Madras with his maternal grandfather Nayam Venkaṭasubba Iyer.[9] Many of the songs composed by Pallavi Doraisvami Iyer are on Naṭarāja,[10] which is significant when we consider the fact that Naṭarāja as Lord of Cidambara is the deity in the Cidambareśvara Temple at Choolai belonging to Dorasāmi's patron, Vedācala; it is to have a darśan of the deity there during a festival, that all these persons go there.

Who the musician Srinivasa, patronised by the same Vedācala, is we are not able to know.

Two Music Instruments.

There are two music instruments called in Tamil Candrapparai and Sūryapparai. The only literary reference to two such instruments I have come across is found in this work. They are

9 See the Journal of the Music Academy, Madras, Vol. X, p. 64.
10 See the Journal of the Music Academy, Madras, Vols. X, XII, and XIV.

mentioned as being played in the procession in which Vedācala proceeded to Choolai.

भेरीभाङ्कृतिकाहलीकलकलध्वानातिपीनात्मक-
भ्राजत्सूर्यहिमांशुवाद्यसुततारावाभिभूता दिशः ।

Specimens of these two instruments are preserved in the Madras Museum. They are described as varieties of drum, parchment stretched over sun-shape and moon-shape rings of iron and beat with a stick.[11] Their correct names however seem to be Sūrya-p-*paṟai* (பறை) and Candra-p-*paṟai,* Paṟai meaning a drum, and not Sūrya-p-*piṟai* and Candra-p-*piṟai, Piṟai* meaning disc.

Nārāyaṇī, Maṅgā, and Mīnākṣī

Some Courtezan-Artists in Madras

Vedācala had invited for the festival his friends Kāliṅgarāya, Śrīraṅga and Devanāyaka, patrons of equal status and themselves Dharmakartās of other temples in the City. On the night of the festival, Vedācala holds a *Sadas* in which music and dance by famous courtezans take place. From the description of the two interlocutors in the work we came to know that there were in Madras at that time three courtezans renowned for their music or dance. They were

> *Nārāyaṇī* of *Kumbhakonam,* proficient in singing, attached to *Kālingarāya;*
>
> *Maṅgā* of *Tanjore,* proficient in singing and dancing, attached to *Śrīraṅga;*

and *Mīnākṣī,* an adept in dance and music especially in Tānālāpa, attached to *Vedācala.* Another courtezan named *Vīrā* is simply mentioned without any other details.

* * * ताराधिपाकारवीरा-नारायणी-प्रमुख-वाराङ्गना-सन्दोहविभ्राजितम्

* * * श्रीरङ्गनायक-देवनायक-कालिंगराजप्रभृतयः

* * पटसद्मादिगृहेषु प्रविष्टाः सन्तः * * *

कुंभकोण नारायणी - तञ्जनगर मङ्गाप्रभृतिभिर्वारयुवतिभिः

* * * सङ्गीतश्रवणानन्दमनुभवन्तः * * *

× × × ×

तावपि महाराजेन गन्धपुष्पताम्बूलादिभिर्नितरां पूजितौ सङ्गीतश्रवणनाट्यदर्शनाभ्यां परवशीकृतात्मानौ अभूताम् ।

11 See Prof. Sambamoorthy's Catalogue of the Musical Instruments in the Madras Government Museum.

वि॰ केय सकलकलासारज्ञा अतिसुन्दरी रम्भेवास्ते?

अति॰-(कर्णे) कालिङ्गमहाराजो वर्तते हि, तन्नाटकशालामलङ्कुर्वतीयं खलु। इयं हि—

नारायणी सा

× × × ×

वाराङ्गना गानकलातिवीरा * * *

× × × ×

वि॰ * * अहो सखे इयं का सौन्दर्यादिगुणै रम्भामपि धिक्करोति।

अति॰—श्रीरङ्गनायकमहाराजनाटकशालांकारभूतेयम्।

इयं च—मङ्गाभिधाना गणिकाग्रगण्या

सङ्गीतशास्त्राभिनयातिपुण्या।

× × ×

वि॰ * * * सखे कस्येयं मानुषीरूपमास्थाय वर्तमाना, रम्भैवेति भाति।

अति॰—देवनायकमहाराजनाट्यशालीया इयमित्यवेहि। * *

× ×

इयं मृगाक्षी सकलान् सभास्थान्

महीपतीन् मोहयति स्वगीतैः॥

× × ×

वि॰—एतासु मध्ये इयमतीव राजते नक्षत्रेषु मध्ये चन्द्रमा इव। केयम्?

एतस्या गानमाधुर्यम् * * * *

अति॰इयं च रसिकशिरोमणिवेदाचलमहीपालो वर्तते हि सभामध्ये देदीप्यमानः तदीया। * * *

का नाट्येऽस्यास्समा भूयात् गानाद्ये चास्ति का समा।

मीनाक्ष्याश्चाङ्गसौभाग्ये तानालापनकर्मणि॥

In the above group of four artists of the courtezan class the name of one, attached to Devanāyaka, is not given. Of the other three, we may take Mīnākṣī attached to Vedācala as the Salem Mīnākṣī, a celebrated songstress of Madras, to teach music to whose daughters, Patnam Subrahmanya Ayyar is said to have come to Madras from Trivadi.[12]

Two Compositions on God Cidambareśvara,
a Sanskrit Varna and a Telugu Kīrtana.

The two interlocutors in the work meet all the patrons in the role of poets and receive presents from them. From Town they

12 See the Madras Tercentenary Volume, p. 432.

proceed to Choolai along with Vedācala's retinue and make ready two new music compositions, a Varṇa in Sanskrit and a Kīrtana in Telugu, on God Cidambareśvara, with which they try to see the patron Vedācala. They come to the Sadas held during the night of the festival and express to Raghava, Vedācala's secretary, their intention to present their new Sāhityas to the patrons. Being permitted to do so, they sing the two pieces and are given presents and praised for their equal equipment in scholarship and the musical art.

तदनन्तरमेतत् पण्डितद्वयमपि गीर्वाणभाषया वर्णमेकम्, आन्ध्रभाषया कीर्तनमेकं च परिकल्प्य तत्प्रकटीकरणाय सद:प्रवेशमतनोत् ।

× × ×

अहो राघवार्य श्रीचिदम्बरेश्वरविषये साहित्यं परिकल्पितमास्ते । तत् सदसि प्रकटनीयम् * * *

* * सोत्साहमाज्ञप्तौ पण्डितेन्द्रौ वर्णं कीर्तनं च गातुमुपचक्रमाते ।

Two more Songs in Sanskrit and Telugu on Agastyeśvara.

In the next, the sixth, chapter, the whole party, including the two Pandits, repair to Nungambakkam for darśan at the Agatyeśvara temple there, at the invitation of its Dharmakartā, Devanāyaka. There again, a Sadas is held in the night, in which our two Pandits present two kīrtanas, in Sanskrit and Telugu, composed in praise of Agastyeśvara.

* * तथा सति भगवद्विषये परिकल्पितस्य संस्कृतकीर्तनस्य च आन्ध्रकीर्तनस्य च प्रकटनं कथं भविष्यति इति ।

तदनन्तरं भगवद्विषये पण्डितेन्द्रपरिकल्पितं संस्कृतान्ध्रसाहित्यं श्रुत्वा ताभ्यां बहुदात्

Devanāyaka of Nungambakkam was already referred to, in the description of the Choolai Sadas as the patron of an anonymous courtezan-songstress; in that context, his greater love and knowledge of Sanskrit was mentioned; the description of the activities in Nungambakkam Temple and the Sadas there confirm that information, speaking as it does of many Sanskrit scholars and disputants.

Musicians Venkaṭrāya, Śuṇṭhi Veṅkaṭramaṇa and Courtezan-songstress Nācyār.

In a subsequent chapter, probably the seventh, a party of the patrons of the city leave for Toyādri having the temple of Raṅganātha, which is the same as *Tirunīrmalai* near Pallavaram. The

leader of the party is Veṅkaṭādri or Venkaṭācala, the Dharmakartā of the Tirunīrmalai Temple, one credited in the work with the rebuilding of the Temple tower and Car. Later he is described as the Dharmakartā of the Kṛṣṇan Kovil in Coral Merchant Street too and as the owner of a big cocoanut tope where he would be holding a Sadas on Sunday. Quite a large retinue accompanies Veṅkaṭācala, consisting of his friend Raṅganāyaka, his brother Veṅkaṭakṛṣṇa, his secretary Kodaṇḍarāma, two friends Muddukṛṣṇa, and Sabhāpati of Pākal etc. The company includes the scholar Śeṣādri and one Veṅkaṭrāya, a musician, poet and logician. The most important person for us among these is the famous musician Śuṇṭhi Venkaṭramaṇa, son of Śuṇṭhi Subba.

वि०—अयं कः अतिविस्तृतोष्णीषधारी सर्वाभरणभूषितः गजराजमारुह्य गच्छति ?

अति०—अयं हि 'वेंकट्रायाभिधः श्रीमान् कङ्कणाद्यैरलंकृतः ।

गजराजं समारुह्य व्रजत्यद्भुतगातृराट् ॥

भार्गवोऽपि कविताधिकशूरः

तार्किकेन्द्रमुकुटोज्ज्वलहीरः ।

× × ×

सखेऽयं च महानिपुणो गच्छति पश्य गजराजमारुह्य—

श्रीशुण्ठिसुब्बात्मज गायकेन्द्रः

स्वकीयगानाङ्कुरितास्त (?) वृक्षः ।

गजेन्द्रमारुह्य विभोः समीपे

प्रयाति वेंकट्रमणाभिधानः ॥

वि०—

अयं तानविद्यायामसदृश एव न सन्देहः । अयं महाराजोऽपि रसिकाग्रेसरः येन विद्वत्सिंहगायकशार्दूलौ परिगृहीतौ स्तः ।

Of the two musicians described here as enjoying the patronage of the Tirunīrmalai trustee, Veṅkaṭācala, we do not know now anything of the first, Veṅkaṭrāya, praised as a musician, poet and logician. But the other musician eulogised as an undisputed and unequalled master of Tāna and as one whose music would make even barren trees sprout, is the great master mentioned as a Guru of Śrī Tyāgarāja himself (1759-1847), Sunthi Veṅkaṭaramaṇayya. Our works shows that sometime between 1803 and 1817, Sunthi Veṅkaṭaramaṇayya, probably of advanced age then, was in Madras.

Another Courtezan-Artist, Nācyār.

After the darśan at the temple, the two Paṇḍits go to the Sadas of Veṅkaṭācala in the night where they see the courtezan attached to this patron. She is described as proficient in both music and dance, and the patron is complimented for gathering round him such a galaxy of artistic talent.

वि०—गाननाटयादिषु समर्था नाच्यारिति यस्याः प्रसिद्धिः सेयं वा ?

अति०—इयमेव ।

वि०—तर्ह्ययं प्रभुः सर्वोत्कृष्ट एव । मतः सर्वोत्कृष्टा एव विद्वद्गायकप्रभृतयः गृहीताः ।

The manuscript breaks unfortunately in the middle of the description of what appears to be the most important and biggest *Sadas* forming the subject of the work, viz. the one held in the garden of Kāliṅgarāya which seems to have been in a place near Triplicane. Practically all the important persons connected with the management of most of the City Temples, both Brahmans and merchants, as also a number of scholars, have assembled in this Sadas; and just when the description of the patrons close, and that of the scholars begin, the manuscript ends abruptly; probably, in the further portion there is a great deal of description of the musicians and courtezans gathered here, and, from the magnitude of the gathering, we may legitimately suppose that the *Sadas* included music and dance by some of the musicians and artists already mentioned and others to be mentioned. Among the patrons described here, we find Chinniah Mudaliar of Manali, whose house is well-known in the history of Carnatic music for its patronage of Śrī Dīkshitar's family. In an introductory description of the City of Madras with which our work opens, we have reference to a Sundareśa as an important citizen of Madras, and this may well be, in the light of what we can see from the musical setting of the work, Sundareśa or Sundara Mudaliar of Kōvūr, patron of Vīṇa Kuppier, and the host of Śrī Tyāgarāja during his sojourn in Madras and adjacent places of pilgrimage.[13]

13 See Madras Tercentenary Volume, pp. 430-1.

ABHINAYASARASAMPUTA--SUBJECT INDEX

அபிநயஸாரஸம்புடப் பொருளடக்க அட்டவணை

பொருள்	ஜர்னல் வால்யூம், பக்கம்.	பொருள்	ஜர்னல் வால்யூம், பக்கம்.
	III.131		
முகவுரை		பாடம் கேட்போர் விவரம்	
முதலாவதம்சம் விவேகப்பிரகாசபோதம்	134	உத்தமன்	138
குருலக்ஷணம்	135	மத்திமன்	
குருக்களின் தந்திரம்		அதமன்	
மத்ஸியதந்திரம்		அதமாதமன்	
கூர்மதந்திரம்		குருவினுடைய பக்தி மீறுதலுள்ளவனுக்கடையா	
பிரமரதந்திரம்		பாடம் சொல்ல வேண்டிய முறை [ளம்	
மார்ஜாரதந்திரம்		பாடம் கேட்கவேண்டிய முறை	139
மர்க்கடதந்திரம்		கல்வி விருத்தியடைவதற்குக்காரணம்	
குருவல்லாதவர்களின் லக்ஷணம்	136	படிப்போர் செய்யவேண்டிய அவசிய காரியங்கள்	
பாடம் சொல்லவேண்டியவர்கள்		**இரண்டாவதம்சம் நாயிகாநாயக பாவ லக்ஷணம்**	139
பாடம் சொல்லத்தகாதவர்கள்	137	ஸ்வீயாலக்ஷணம்	140
பாடம் கேட்க உபாயம்		பரகீயாலக்ஷணம்	.

பொருள்	ஜர்னல் வால்யூம், பக்கம்.	பொருள்	ஜர்னல், வால்யூம் பக்கம்.
ஸாமான்யாலக்ஷணம்		பரோடா	142–3
ஸ்வீயாநாயகியின் பேதங்கள்		அஷ்டவித நாயகி லக்ஷணம்	
முக்தா நாயகி		ஸ்வாதீன பதிகா	
மத்தியா நாயகி		வாஸக ஸஜ்ஜிகா	
பிரகல்பா நாயகி	141	விரஹோத்கண்டிதா	
முக்தா நாயகியின் பேதங்கள்		விப்ரலப்தா	
ஞாதயௌவநா		கண்டிதா	
அக்ஞாதயௌவநா		கலஹாந்தரிதா	
மத்யா நாயகியின் பேதங்கள்		ப்ரோஷிதபர்த்ருகா	
மத்யா தீரா		அபிஸாரிகா	144
மத்யா அதீரா		உத்தமா நாயகி லக்ஷணம்	
மத்யா தீராதீரா		மத்தியமா நாயகி லக்ஷணம்	
பிரகல்பா நாயகியின் பேதங்கள்		அதமா நாயகி லக்ஷணம்	
பிரகல்பா தீரா		அந்நியா ஸம்போக துக்கிதா நாயகி லக்ஷணம்	
பிரகல்பா அதீரா		தூதீ முதலியவர்களின் பேதம்	
பிரகல்பா தீராதீரா		தூதீ	
ஜேஷ்டா கனிஷ்டா நாயகி லக்ஷணம்		தாஸீ	
பரகியா நாயகியின் பேதங்கள்		ஸகீ	
கன்னியகா		சேடீ	

தாத்ரேயீ		ரஸ உத்பத்திக்குக் காரணம்	147–9
ப்ராதிவேசினீ		ச்ருங்கார ரஸம்	
லிங்கினீ		வீர ரஸம்	
சில்பினீ		கருண ரஸம்	
நாயகபேத லக்ஷணம்	145	அத்புத ரஸம்	
பதி முதலியவர்கள் விவரம்		ஹாஸ்ய ரஸம்	
பதி லக்ஷணம்		பயாநக ரஸம்	
உபபதி லக்ஷணம்		பீபத்ஸ ரஸம்	
வைசிக லக்ஷணம்		ரௌத்திர ரஸம்	
பதியின் பேத விவரம்		சாந்த ரஸம்	
அநுகூலன்		வத்ஸலரஸம்	
தக்ஷிணன்		ரஸ உத்பத்தி ரஸவிரோதம்	150
திருஷ்டன்		சிருங்கார ரஸபேத விவரம்	
சடன்		விப்ரலம்ப சிருங்காரம்	
தூதர் முதலிய விவரம்		ஸம்போக சிருங்காரம்	
பீடமர்த்தன்	146	விப்ரலம்ப சிருங்கார ரஸ பேதம்	
விடன்		அயோக விப்ரலம்பம்	
சேடன்		விரஹ விப்ரலம்பம்	
விதூஷகன்		மான விப்ரலம்பம்	
மூன்றுவதம்சம் ரஸ பரிமளம்	146	மானவிப்ரலம்ப சிருங்கார ரஸபேதம்	
விபாவம்		ப்ரணயமானவிப்ரலம்பம்	151
அநுபாவம்		ஈர்ஷியாமானவிப்ரலம்பம்	
வியபிசாரி பாவம்		ப்ரவாஸவிப்ரலம்பம்	
ஸ்தாயீ பாவம்		சாபவிப்ரலம்பம்	

பொருள்	ஜர்னல் வால்யூம், பக்கம்.	பொருள்	ஜர்னல் வால்யூம், பக்கம்.
ஸம்போக சிருங்காரரஸம்		அதரம் அல்லது கீழுதடு	82
ஸம்போக சிருங்கார ரஸ பேதம்		வாய்	
ஸம்க்ஷிப்த ஸம்போகம்		பல்	
ஸம்பன்ன ஸம்போகம்		மோவாய்க்கட்டை	
விப்ரலம்பசிருங்கார சேஷ்டை	152	மொழி அல்லது வார்த்தை	
பிரிவுகாலத்தில் விரோதமாகத் தோற்றுவன		கழுத்து	
ஸம்போக சிருங்கார சேஷ்டை		பிடரி	
நான்காவதம்சம் உபமான சிந்தாமணி	XVI-	தோள்	
உபமான விவரம்	80, 81	முன்கை	
அலகம் அல்லது தலைமயிர்		கைவிரல்	
பின்னல் அல்லது சடை		விரல் நகம்	
ஜில்பா		பயோதரம் அல்லது ஸ்தனம்	83
நெற்றி		மார்பு	
புருவம்		ஸ்தன மணி	
நேத்திரம் அல்லது கண்		தேமல்	
முகம்		வயிறு	
காது		உந்தி அல்லது தொப்புள்	
கபோலம் அல்லது கன்னம்		வயிற்றின் மடிப்பு	
நாசி அல்லது மூக்கு		வயிற்றுரோமம்	

இடுப்பு		சிரோபேதங்கள்	
ஜகனம் அல்லது பின்தட்டு	84	ஸமசிரஸ்	43
நிதம்பம் அல்லது முன்தட்டு		உத்வாஹிதசிரஸ்	
துடை		அதோமுகசிரஸ்	
முழங்கால்		ஆலோலிதசிரஸ்	
கணுக்கால்		துத சிரஸ்	
பரடு		கம்பிதசிரஸ்	
குதிகால்		பராவிருத்தசிரஸ்	
கால்விரல்		உத்க்ஷிப்தசிரஸ்	
கால்நகம்		பரிவாஹிதசிரஸ்	
கால்பரப்பு மெது		நேத்திரபேத விவரம்	
நடை		ஸமதிருஷ்டி	
சாயல்		ஆலோகித திருஷ்டி	
மேனி		ஸாசி திருஷ்டி	
வியர்வை		பிரலோகித திருஷ்டி	
சிரிப்பு		நிமீலிததிருஷ்டி	45
ஐந்தாவதம்சம் அபிநயாமிருதம்	IV. 41	உல்லோகிததிருஷ்டி	
ஆங்கிகாபிநயம்		அநுவிருத்ததிருஷ்டி	
வாசிகாபிநயம்		அவலோகிததிருஷ்டி	
ஆஹார்யாபிநயம்		க்ரீவாபேதவிவரம்	
ஸாத்விகாபிநயம்		ஸுந்தரீக்ரீவம்	
அங்கம்		திரச்சீனக்ரீவம்	
பிரத்யங்கம்		பரிவர்த்திதக்ரீவம்	
உபாங்கம்		பிரகம்பிதக்ரீவம்	

அபிநயஸாரஸம்புடப் பொருளடக்க அட்டவணை

பொருள்	ஜர்னல் வால்யூம், பக்கம்.	பொருள்	ஜர்னல் வால்யூம், பக்கம்.
ஹஸ்தபேதவிவரம்		ஸிம்மமுகம்	
அஸம்யுதஹஸ்தங்கள்		லாங்கூலம்	
பதாகம்		ஸோலபத்மம்	
திரிபதாகம்		சதுரம்	
அர்த்தபதாகம்		பிரமரம்	
கர்த்தரீமுகம்		ஹம்ஸாஸ்யம்	
மயூரம்	46	ஹம்ஸபக்ஷம்	
அர்த்தசந்திரம்		ஸந்தம்சம்	
அராளம்		முகுளம்	
சுகதுண்டம்		தாம்ரசூடம்	
முஷ்டி		திரிசூலம்	
சிகரம்		ஸம்யுத ஹஸ்தவிவரம்	
கபித்தம்		அஞ்சலி	48
கடகாமுகம்		கபோதம்	
சூசி		கர்க்கடகம்	
சந்திரகலை		ஸ்வஸ்திகம்	
பதுமகோசம்		டோளா	
ஸர்ப்ப சிர்ஷம்	47	புஷ்பபுடம்	
மிருகசீர்ஷம்		உத்ஸங்கம்	

சிவலிங்கம்		தாயார்	
கடகாவர்த்தனம்		தகப்பனைப் பெற்ற பாட்டன்	
கர்த்தரீ ஸ்வஸ்திகம்		தகப்பனைப்பெற்ற பாட்டி	
சகடம்		தாயைப் பெற்ற பாட்டன்	
சங்கம்		தாயைப் பெற்றபாட்டி	
சக்கரம்	49	தகப்பனுடன் கூடப் பிறந்தவன்	
ஸம்புடம்		தகப்பனுடன் கூடப் பிறந்தவள் அல்லது	
பாசம்		அத்தை	
கீலகம்		அத்தையின் மகன்	
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கருடம்		உடன் பிறந்தவள்	
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அவஹித்தம்		உடன்பிறந்தவள் மகள்	
அஸம்யுதஸம்யுத ஹஸ்த விநியோக	50	மாமன்	
அகராதி	V. 73.	மாமன் மகன்	
பாந்தவ்யாபிநயவிவரம்	79	மாமன் பெண்ஜாதி	
புருஷன்		தன் தாயுடன் பிறந்தவள்	
ஸ்த்ரீ		மாமனார்	
தம்பதீ		மாமியார் [ன்	
தகப்பன்		பெண்ஜாதியுடன் பிறந்தவன் அல்லது மைத்துன	

அபிநயஸாரஸம்புடப் பொருளடக்க அட்டவணை

பொருள்	ஜர்னல் வால்யூம், பக்கம்.	பொருள்	ஜர்னல் வால்யூம், பக்கம்.
பெண்ஜாதியுடன் பிறந்தவள் அல்லது மைத்-[துனி		தசாவதாரங்கள்	85
மைத்துனன் பெண்ஜாதி		ராமலீலாவிசேஷங்கள்	86
மைத்துனன் குமாரன்		கிருஷ்ணலீலா விசேஷங்கள்	87
மைத்துனன் குமாரத்தி		ஸரஸ்வதீ	88
மைத்துனி புருஷன்		பார்வதீ	
,, மகன்		லக்ஷ்மீ	
மைத்துனன்		விக்னேச்வரன்	88
,, மனைவி		ஷண்முகன், அவர்பேதங்கள்	88
நாத்தனார்		,, ,,	VI-VIII97
,, புருஷன்		மன்மதன்	97
நாத்தனார் மகன்	38	திக்பாலகர்கள்	
மருமகள்		ஆருவது அம்சம் பாவப்ரகாசம்	98
சக்களத்தி		பாவாபிநயத்திற்கு	
தாயாதி		பதங்கள் ஏற்பட்டது	98–9
ஸகி		சிலபதங்களின் பாவங்களும், விந்யாஸங்களும்	99
தேவதா ஹஸ்தலக்ஷணம்	83	பரசு-ஏகம்-அவரைப்போல் கிடைக்குமா	99–100
ப்ரம்மதேவர்	83	காம்போதி-மிச்ரம்-யாரடி அழகுள்ள	100
சம்பு, சங்கரன் பேதங்கள்	84	பூர்விகல்யாணி-மிச்ரம்-அவளைச் சொன்னால்	100–101
விஷ்ணு, அவர் பேதங்கள்	84	யதுகுலகாம்போதி-த்ரிபுட-இதற்கோ நான்	

பெண் பிறந்தேன்	101–102	காம்போதி-மிச்ரம்	
சுருட்டி-மிச்ரம்-வந்த காரியமேதய்யா	102	சக்கதனமுஜூசி	109
ஸஹானா-மிச்ரம்-கணவன் வந்தழைக்கிறான்	103	சங்கராபரணம்-த்ரிபுட-இந்த மோஹமேமிரா-க்ஷேத்ரியர்	109–111
பந்துவராளி-மிச்ரம்-சமர்த்தைச் சொல்லு-[வேன் கேளடி	104	சங்கராபரணம்-திரிபுட-மானினிவினவே	111–2
யதுகுலகாம்போதி-ஆதி-க்ஷேத்ரியர்பதம்-எந்த சக்கனிவாடே	105	கண்டா-மட்ய-என்னிதலசு	112–3
சங்கராபரணம்-மிச்ரம்-தாரிஜூசு	105–6	த்விஜாவந்தி-மிச்ர-ஜூடவே	113–4
வராளி-மிச்ரம்-வலபுதாசநேரனே	106–7	புன்னாகவராளி-மிச்ர-ஏலயொண்டி	114–5
யதுகுல காம்போதி-மிச்ரம்		ப்யாகட-மிச்ர-சின்ன நாடநா	115–6
நாமேனு நீமேனு	107–8	சங்கராபரணம்-சாபு-எவ்வடே	116–7
		மோஹனம்-சாபு-இத்தகிரி ஸரி	117–8

M—19

A KRITI OF VINA KUPPIER IN HAMSADHVANI

Edited by Travancore Asthana Vidvan

G. N. BALASUBRAHMANYAM, B.A., (HONS.).

பல்லவி — விநாயக நின்னு வினு ப்ரோத்ஸ‍ுடகு வேரெவருன்னரு விக்னராஜ

அ. ப. — அனுத ரக்ஷக நீவே காதா ஆதரிம்ப நன்னு ப்ரோவ ராதா

சரணம் — ஸரஸீருஹாருணயுக சரண ஸததமு ச்ருத ஜன ஸங்கட ஹரண
பரம க்ருபா ஸாகர வரஸ‍ுகுண பாலிதஜன கோபால தாஸ நுத

29 விநாயக வீணை குப்பையர்

ராகம் - ஹம்ஸத்வனி
தாளம் - ஆதி

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அ - ஸ்நிபகரிஸ

		I	O	O
ப.	(1)	கா பா ஸ்ா நீ ஸ்ா ; ஸ்ா ா நீ	ஸ்ரிஸ்நி பாபக	நிப-க ப க ரி ஸ ரி
		வி ஞ . ய க நி ன் னு	வி . ஞ . ப்ரோ	. . -த்ஸ‍ு ட . கு .
	(2)	கா பா ஸ்ா நீ ஸ்ா ; க்ரிஸ் நி	,, ,,	,, ,,
		வி ஞ . ய க நின்னு	,, ,,	,, ,,
	(3)	கா பா ஸ்ா நீ ஸ்ரிக்ப க்ரிஸ் நி	,, ,,	,, ,,
		விஞ . ய க . . . நின்னு	,, ,,	,, ,,
		பா கா ப ாரீ காரீ ஸா;	ஸா ஸ ரி ஸ நி பா	பா ரீ ஸா ரீ
		வே . . ரெ வருன் ஞ	ரு வி . . . க்ன	ரா . . ஜ
அ. ப.	(1)	பா ப நி கா பா ; பா ஸ்ா நீ	ஸா ; ; ;	; ; ஸ் ரி ஸ் நி
		அ னு . . த . ர . க்ஷ	க . . .	. . . . . .
	(2)	,, ,, ,,	ரீ ; ; ;	நி ரி க் ரி நீ பா
		,, ,, ,,	க . .	. . . . . .
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		அ னு . . த ர . . க்ஷ க	நீ . வே . . .	கா . தா .
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		ஆ . த ரிம் . ப . நன் னு	ப்ரோ . . வ	ரா . . தா . .
ச.		பா கா பா ; ரீ கா ; ரீ	ஸா க ரி ரி ஸ ஸ நி	ஸா ரீ ரி ஸ ஸா
		ஸ ர ஸீ ரு ஹா ரு	ண . யு . க .	ச ர ண . . .
		; ஸ ஸா நி பா – பாரீ ஸா ரீ	கநி பப க ரி கா	பா கா பா ;
		ஸ த த மு ச்ருத ஜ ன	ஸங் . . க . ட	ஹ ர ண .
	(1)	; க பா நிநீ ஸ்ா ; ; ஸ்ா	; ஸ்ா ; ஸா	ஸ்ா ; ; ;
		ப ர ம்க்ரு பா . ஸா	. க ர	. . . .
	(2)	; க பா நிநீ ஸ்ா ; ஸ்ா , ரி	க்ர்ரீ ஸ்ர்ரீ	ரி ஸ் நீ ஸ்ா ;
		ப ர மக்ரு பா ஸா . .	க ர வ ர	ஸ‍ுகுண . .
		; ப க்ா ரி ஸ்ா – ஸ் நி பா–பாரீ	ஸ் ரி ஸ் நி பா பா	; பா கா ரீ
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PRINTED BY S. S. SRINIVASARAGHAVAN. AT THE MINERVA PRESS.
33, BROADWAY, MADRAS, P.I.C., Q.H. NO. 15
AND PUBLISHED BY DR. V. RAGHAVAN, FOR THE MUSIC ACADEMY,
KESARI KUTEERAM, ROYAPETTAH, MADRAS.